Alfred Bond
Windsor 1872

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Engraved by J. Le Keux

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VIEWS

OF THE MOST INTERESTING

Collegiate and Parochial Churches

IN

GREAT BRITAIN;

INCLUDING

SCREENS, FONTS, MONUMENTS,

&c. &c.

BY

JOHN PRESTON NEALE,

AND

JOHN LE KEUX.

WITH

HISTORICAL AND ARCHITECTURAL DESCRIPTIONS.

VOL. I.

LONDON:

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TO

HIS MOST EXCELLENT MAJESTY,

GEORGE THE FOURTH.

SIRE,

THE encouragement of Science, when derived from the Throne, demands the gratitude of a Nation whose best interests are advanced by its effects; Your Majesty's most gracious condescension, in permitting Your august name to be affixed to our humble labours, is a most flattering testimony of Your Majesty's liberal sentiments respecting Works of Art.

The attempt we have here made to illustrate the characteristic beauties of the Ecclesiastical Buildings of this Kingdom, in a more extensive and popular manner than has yet been proceeded with, contributing materially, at the same time, towards the History of this attractive branch of our National Architecture, is, we trust, an undertaking of sufficient importance to secure to us, not only the favor of every admirer of the Fine Arts, but of all those who regard with feelings of interest or pride, whatever is connected with a gratifying retrospection of the gradual elevation of their country.

It is particularly in this point of view that we are emboldened to hope that our anxious endeavour towards so noble an object, will not be found altogether unworthy of the august Patronage it has experienced.

Should any apology be necessary to contemporaries, for our ambitious views in this respect, it will be found in Your Majesty's gracious acceptance of "THE HISTORY OF WESTMINSTER ABBEY," a former Work, by one of the individuals who have now the honor of subscribing themselves, with all deference to Your Majesty,

Your Majesty's

Most dutiful and loyal subjects,

JOHN PRESTON NEALE,

AND

JOHN LE KEUX.

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St. Giles's Church,

STOKE-POGIS, BUCKINGHAMSHIRE.

VICAR,

THE REV. ARTHUR BOLD.

The Parish of Stoke-Pogis, which is in the Diocese of Lincoln, and Deanery of Burnham, is situated in the Hundred of Stoke, about two miles north-north-east from Slough.

The Church is a small structure, in the Pointed style of architecture, having a wooden spire: the accompanying Plate gives a north-east view of it, shewing the porch; and, in the back-ground, the monument erected by Mr. Penn in commemoration of the poet Gray.

In the north wall of the chancel of this Church, under a rudely executed arch, ornamented with pinnacles and foliage, is an ancient tomb, supposed to have been erected in memory of *Sir John Molyns*, Knight Banneret, and Treasurer of the Chamber to King Edward III.: he had obtained the Manor of Stoke by marriage with Egidia, the grand-daughter and heiress of Robert Pogis. Near the Altar, on the north side, are the engraved brass figures of *Sir William Molyns*, Knight, and *Margaret* his Lady. The knight is represented in a pointed helmet, with sword and dagger, and has a lion at his feet; it appears, from the inscription, that he died on the 8th of June, 1425. Lady Margaret is habited in a boddice, mantle, and veil. On the south side of the altar is a brass figure of a lady in a shroud, in commemoration of *Eleanor*, daughter and heiress of William, Lord Molyns, slain at the celebrated siege of Orleans, in 1429, son of the above Sir William; and wife of Robert, Lord Hungerford, who being an active adherent to Henry VI., was taken prisoner at the battle of Hexham, and shortly afterwards beheaded at Newcastle: she was subsequently married to Sir Oliver Manyngham, Knt. *George*, third *Lord Hastings*, who attended Henry VIII. at the sieges of Therouenne and Tournay, and who died in 1544, after being created Earl of Huntingdon, was also buried here, but there is no monument to his memory. The Font is a large plain vessel, supported by a shaft with niches.

Sir Edward Hastings, Baron Loughborough, erected the Chapel which adjoins this church, as a place of interment for his family, and directed by his will that tombs should be raised for such of his relations as had been buried here, and that on his own tomb should be placed his effigies in copper, gilt. There are not, however, any sepulchral memorials in this place for the family of Hastings, so that either the testator's injunctions were not complied with, or the monuments must

have been removed. In the east window is a figure of Lord Loughborough, in painted glass; he is represented kneeling at a desk, on which is an open book, and as habited in armour, with a surcoat, and the George suspended at his breast; his surcoat is charged with the arms of the Hastings' family and their alliances; and on each side of his head is a shield, one inscribed with the initials E. H., and the other charged with his crest, a buffalo's head erased, sab. gorged with a ducal coronet, and armed, or; a mullet for difference. This Chapel contains a monument for *Dr. Gregory Hascard*, Dean of Windsor, who died in 1708; he was one of the most celebrated preachers of his time.

The *Church-yard* was the scene of the well-known ELEGY by Gray; the following fine stanza, expressive of the thoughts arising from contemplation in this spot, is among those, with which, as Mr. Mason has recorded, that exquisite poem was originally intended to conclude; before the happy ideas of the "hoary-headed swain," and his artless narrative, had suggested themselves to the accomplished Lyrist.

> "Hark! how the sacred calm, that breathes around,
> Bids every fierce, tumultuous passion cease:
> In still small accents whispering from the ground,
> A grateful earnest of eternal peace."

The remains of Gray, in pursuance of his particular directions, were interred in a vault near the chancel-door, where those of his aunt and beloved mother had previously been deposited: the following inscription on the tombstone, or at least the latter part of it, was written by the Poet.

> "In the vault beneath are deposited, in hope of a joyful resurrection, the remains of Mary Antrobus. She died, unmarried, Nov. v. MDCCXLIX. Aged LXVI. In the same pious confidence, beside her friend and sister, here sleep the remains of Dorothy Gray, widow, the careful tender Mother of many children, one of whom alone had the misfortune to survive her. She died, March XI. MDCCLIII. Aged LXVII."

John Penn, Esq., the present possessor of the Manor of Stoke-Pogis, feeling that some tribute was due to the memory of Gray, the place of his sepulture even being undistinguished by any memorial, caused a classic monument to be erected to the Poet's honour in 1799, and under the direction of the late James Wyatt, Esq., in a lawn opposite to his mansion, and nearly adjacent to the road side. This monument, as mentioned above, is shewn in the Plate.

This Parish is a discharged vicarage, valued in the king's books at 7*l.* 17*s.*; Lord Francis Osborn, brother to the Duke of Leeds, is the patron. The vicar is usually also the master of an hospital, which was originally founded near the Church-yard in 1557, by the above-named Lord Loughborough, for a chantry-priest and four beadsmen; after the Reformation, it was appropriated to the support of a master and poor brethren; and, in 1765, the edifice was rebuilt in a more convenient situation by the late Mr. Penn.

Great St. Mary's Church,

CAMBRIDGESHIRE;

PERPETUAL CURATE,

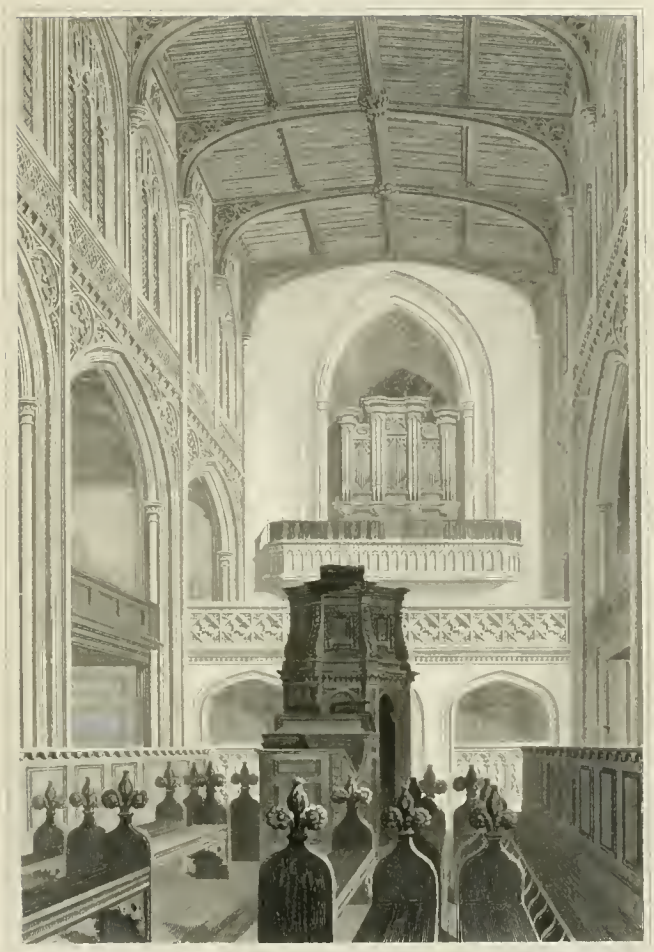
THE REV. W. G. JUDGSON.

GREAT Saint Mary's, or the University Church, was rebuilt in the Reign of Henry VII., and towards its completion that monarch was a great benefactor. It was commenced in 1478, under the auspices of Alcock, Bishop of Ely, to whom the merit of the design is usually attributed. The Church was so far completed in 1488, that the Bishop is then stated to have preached a sermon in it, which lasted from one o'clock in the afternoon till past three. He was not only a prelate of singular learning and piety, but, possessing great skill in architecture, he was made comptroller of the royal buildings. This Church, but more particularly his very curious sepulchral Chapel in the Cathedral at Ely, proves his ability and judgment. The body of the Church, which alone bears the mark of his hand, was completed in 1519, but the Tower is more modern, not having been erected till 1608. John Warren was the architect, who died the same year it was finished, as appears by a tablet to his memory, against the east wall of the Chancel.

The west end of this Church, which is commonly called Great St. Mary's or St. Mary Magna, to distinguish it from another Church, similarly dedicated, forms the east side of a most noble quadrangle, vide Plate I.; King's College Chapel, the University Library, and the Senate House, on the other sides, without the intervention of private edifices, give an air of peculiar grandeur to its site. The Tower is lofty and well proportioned, the embattled parapet has octangular turrets, surmounted by balls. It contains a musical peal of ten bells, and a clock: the entrance porch is adorned with the royal arms boldly sculptured, and some remains of painting nearly defaced. The interior of the Church is both light and beautiful; our View, Plate II., is taken from the east end, so as best to display its elegant proportions, and admirable uniformity of design; the groining of the roof is at once a specimen of the architect's taste and skill; ten clerestory windows on each side, above the arches of the nave, give ample light to every part of this really noble building.

Academical exercises were formerly performed, and public orations were made in this Church; Queen Elizabeth, while at Cambridge, in 1564, attended the disputations here. The University Sermons are still preached in this Church, except on a few particular occasions. The Vice Chancellor, Heads of Colleges, Noblemen, and Doctors, sit in a gallery, which occupies the place of the ancient Rood Loft. The Masters of Arts and Fellow Commoners in the area of the nave; Bachelors of Arts and Under Graduates have galleries in the Aisles, which were built pursuant to the directions in the will of William Worts, Esq. who died in 1709, and left a sum of money for that purpose. In various parts of the Church are memorials for Aldermen of the Corporation. On the south wall of the Chancel, is a mural monument to William Butler, D. D. who died Jan. 29, 1617; he is represented by a half-length figure, under an arch, executed with much spirit; one hand rests upon a skull, the other holds a book; on the sides of the monument, are statues of Labour and Rest. Arms, *sable, a fess lozengy, between three covered cups, or.* There is also a memorial of John Crane, Esq. who died in 1652; and a slab in the north aisle, to Russel Plumptree, M. D. who died in 1793. On the south side of the Church is a Vestry, and a Chapel, adjoining the Chancel. The corresponding Chapel on the north side is dedicated to St. Andrew, in it is a monument to the memory of Thomas Lorkin, Esq. born at Frendsbury in Kent, who died May 1, 1591.

Martin Bucer, the celebrated Reformer, was invited to England by Archbishop Cranmer, and was received at Cambridge as a Teacher of Theology in 1549; he died here in 1551, and was buried in this Church with great funeral pomp. In the reign of Queen Mary his body was dug up and publicly burnt, and his tomb demolished, but it was afterwards set up again by order of Queen Elizabeth: several manuscripts respecting him are preserved in the Library of Caius College.



Church of the Holy Trinity,

CAMBRIDGE.

PERPETUAL CURATE,

THE REV. CHARLES SIMEON, M. A.

The town of Cambridge is divided into fourteen Parishes, of which that of the Holy Trinity is the largest. The Parochial Church stands at the south end of Bridge-Street, and is built in the form of a cross, with the principal entrance at the north. The view of the exterior given in plate 1, is taken from the east; the west front, upon which the skill of the architect in many instances was exerted, and his taste employed to devise ornaments, being here concealed by the contiguous houses. The Chancel and body of the Church are of small extent when compared with the noble Transepts or Chapels, which rise considerably above the roof of the Chancel, and admit of a series of clerestory windows. The architecture of this part of the Church is of a more florid character, having been erected at a later period. The east window of the Church, which is a prominent feature of our exterior view, is divided by its mullions into four bays. The Tower, which has been recently re-erected at the expense of the Parishioners, is at the west end; and contains a peal of five bells; each angle of the parapet surrounding the Tower is ornamented with a small turret, terminating in a pinnacle, and, above the whole, rises a small, but well proportioned Spire.

This Church was formerly appropriated to the Abbey of West Dereham, in Norfolk, a Monastery founded by Hubert Walter, who became Archbishop of Canterbury in 1193, and continued at the head of the ecclesiastical power in the reigns of Richard I. and John, till 1207. When the present edifice was erected, cannot be discovered: it appears from Lysons's Magna Britannia, under Cambridgeshire, that it was destroyed by fire in the year 1174, in the time of Henry II., and that it was afterwards rebuilt; but no part of the architecture of this building can be referred to within a century of that early period.

At the dissolution of Monasteries, which preceded the Reformation, this living was annexed to the Episcopal See of Ely, the Bishop of which Diocese appoints a sequestrator or Vicar. The Rev. Charles Simeon, M. A., and Fellow of King's College, the present incumbent, has distinguished himself both by his eloquence and his writings.

Plate 2, represents the very noble interior of this Church, taken from the west end, with a full view of the remarkably fine Transepts, which are built in the richest style of ecclesiastical architecture, and may be attributed to the time of Henry VI.* In each, the florid character of the ornaments, as well as the disposition of the windows, is somewhat varied, but both the Cross Aisles may still be assigned to the same architectural æra, and are equally admirable for the purity of taste displayed in the sculptural decorations; the groining of the ceilings is peculiarly elegant. In the south Transept, beneath the clerestory windows, is a very richly carved moulding or string course, composed of Strawberry leaves, in the manner of the ducal coronet; this Aisle contains a marble slab to the memory of William Spekes, who died December 1, 1666, and to Elizabeth Spekes, his wife, who died on the 24th of January, 1693.

In the North Aisle, against the east wall, is an elegant altar tomb, enclosed with rails, erected to commemorate Sir Robert Tabor, Knight, an eminent physician in the reign of Charles II., who first administered the bark with success in intermittent fevers, and who was buried here on the seventeenth of Nov. 1681; the monument bears his armorial achievement, viz. *Azure, on a chevron engrailed, between three lions' heads erased, or; three leopards' faces of the first:* over it is the crest, *a lion's head, or;* and, beneath the shield, the motto, *soles occidere et redire possint.*

The Chancel, which is the most ancient part of the present building, is comparatively low: over the communion table, and under the east window, is a scriptural painting, within a frame, of Jesus Christ appearing to Mary Magdalen, as an altar-piece. Against the north wall of the Chancel is a handsome monument to the memory of Elizabeth Peyton, the eldest daughter of Richard Anderson, Esq., of Hertfordshire, and widow of Robert Peyton, Esq.; she died on the 26th of April, 1659, at the age of 53; upon the tomb is the arms of Peyton, viz. *sable, a cross ingrailed or, in the dexter canton a mullet argent,* impaling those of Anderson, viz.: *argent, a chevron between three cross crosslets flory, sable.* Another monument records the death of Susan, the daughter of Samuel Gatward, Esq., and Elizabeth, his wife, on the 19th of December, 1707, and of Samuel, their son, who died on the 9th of May, 1712. Arms sculptured, *a chevron ermine between three herons,* impaling *a bend between two mullets.* There is also a memorial of Edward Lawe, Gent. *Irenarcha ac Senator, qui obiit,* May 30, 1675,

* It is a singular fact, that during the commotions between the houses of York and Lancaster, and their adherents, so prejudicial to the progress of the arts of civilization, architecture in England flourished in a greater degree, vide Dallaway's Anecdotes of the Arts in England, p. 27.

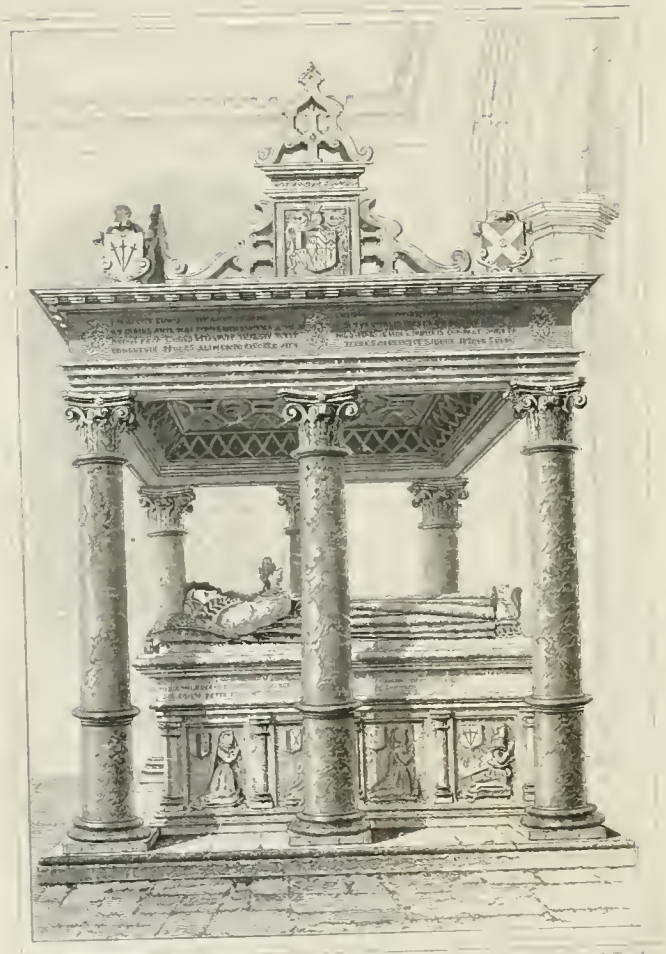
with his arms, viz., *on a cross, five crosslets formy;* the latter is partly concealed by the rails which enclose the Communion Table.

The Tower is raised on lofty pointed arches; those opening upon the Transepts are curiously ornamented in their mouldings, with a trefoil headed panelling of a bold character. Against the east wall of the Nave, on the north side of the arch, opening upon the Chancel, is a large and handsome sepulchral memorial to Francis Percy, Esq., Alderman of Cambridge, and also a Captain in the Militia, who died May 6, 1711, æt. 67, and to Margaret, his wife, who died on the 20th of September the same year: by her he had issue, six sons and six daughters. Two of his sons, Algernon and Henry, are also buried here. His eldest son, Francis Percy, was a Captain in the Navy. It is recorded upon the monument, that this family was a branch of the ancient and noble House of Percy, whose chief seat is at Alnwick Castle, in Northumberland. Arms, *or, a lion rampart, azure,* impaling, *argent, on a cross, sable, five lions rampant, or.*

On the south wall is a mural monument to the memory of the Rev. H. Martyn, Fellow of St. John's College, who died at Tokal, Oct. 16, 1812, in his way from Shiraz to Constantinople. He had been Curate of this Parish for about two years; and went from thence, as Chaplain to the East India Company to Bengal, where he translated the New Testament into the Hindoostanee language, as he did also afterwards at Shiraz into the Persian language. The memoir of his life, in a single volume, is inferior in interest to no book in the English language. And under it, another to Mr. Charles Wagstaff. Against a pillar, near the end of the Nave, is a memorial of Samuel Conant, A. M., of Magdalen College, Oxford. Arms, *gules, ten billets, or.* There is also a marble slab in the Nave, commemorating Dorothy Folkes, who died October 1, 1710: she was the posthumous daughter of Martin Folkes, Esq., of Hillington, in Norfolk, and of Dorothy, his wife. The font at the west end of the Church is of an octagonal form, of stone, with a wooden cover; the organ is also at the west end.

The Church-yard, as may be seen in our view of the exterior, is crowded with monumental records; amongst which are tombs of Joseph Purchas, who died 1721, æt. 48; William Collis, Gent.; John, the son of John and Abigail Alders, ob. 1702, æt. 15. Another for John Wardall, who died Nov. 23, 1723, æt. 88.

The table of benefactors to the Parish of the Holy Trinity hangs up against the south wall of the Church. Henry Wray, of this Parish, Stationer, in 1628, gave an Alms-house for eight widows, to receive a weekly allowance.



Borley Church,

ESSEX;

RECTOR,

REV. JOHN HERRINGHAM, M.A.

This Church is situated upon an eminence, on the southern bank of the river Stour, and is in the hundred of Hinckford: the Church-yard commands an extensive prospect; the two churches of Sudbury, those of Long Melford and Lavenham, are distinctly recognised, with several others in Suffolk. Both the body of the Church and Chancel are of one pace, tiled, and at the western extremity is a square tower, wherein are three bells.

The following inscription is upon a plate of brass, inlaid in black marble, in the chancel:

Hîc in Domino requiescit Johannes Durhame, filius tertius Thomæ Durhame de West Durhame in com. Norf. Armigeri. Qui cum sexaginta et septem annos vixisset vicessimo nono die mensis Julii; anno verbi incarnati, 1601, morte præreptus est.

Against the north wall of the chancel is a tablet inscribed as follows:

The Rev. William Herringham, A.M. late rector of this parish and Chadwell St. Mary's, in this county, Prebendary of Mora, St. Paul's, ob. 22 Febry. 1819.
"Multis ille bonis flebilis occidit."

And on the southern side, near to the altar, another tablet:

Sacred to the memory of the three daughters of the Rev. William Herringham, rector of this parish; Anna Maria, the 2nd daughter, who died 5th February, 1796, aged 9 years, was buried at Chipping Ongar in this county; Catharine, the eldest daughter, who died 22nd June, 1811, aged 25 years; and Elizabeth Mary Althea, the third daughter, who died 1st January, 1812; are interred in a vault on the outside of this chancel.

There is also in the chancel an ancient marble monument. The effigy of the person to whose memory it is erected, is placed between two pillars supporting an elegant cornice. She is represented as in the act of devotion, kneeling upon a cushion, her hands clasped, and before her is a book opened. Above the entablature is the representation of a glory, encircled by cherubim, and beneath, on a neat tablet of black marble, this inscription:

Pulvis in hoc tumulo Waldegravi Magdala proles
Unaque Southcotti sponsa sepulta jacet.
Virgo pudica, Parens fœcunda, Piissima sponsi,
Sponsa, tenax fidei libera vixit opum.
Mortem vita dedit, Vitam quam Vita negavit
Mors dedit, O adsis Mors, fera Vita vale.
Obiit octavo die Septembris, 1598.

The family arms are curiously wrought and affixed to several parts of the monument.

The most conspicuous ornament of this Church, is a superb monument in memory of Sir Edward Waldegrave, Knt., the lady Frances his

wife, and their five children, as represented in the plate; it is about fourteen feet in height, nine feet in length, and five in breadth, erected in the body of the church against the north and eastern walls; the richly finished entablature at the summit, is supported by six pillars of beautiful marble, of the Corinthian order; underneath, at their base, are placed two recumbent figures, at full length, of Sir Edward Waldegrave, and Lady Frances Waldegrave, executed in marble, and of superior workmanship; their hands are uplifted, as in prayer; the head of Sir Edward reclines on his helmet, that of his wife on a pillow; at his feet is placed an urn; at those of Lady Frances a squirrel. Within five compartments, of which three are on the south side, and two at the head of the tomb, are the effigies of their five children, the name of each affixed above, with their marriages, as follows:

Charles Waldegrave married Jeronima, daughter of Sir Henry Jerningham, Knt.; Nicholas Waldegrave married Katherine, daughter of Wistan Browne, Esq.; Mary Waldegrave married Sir John Petre, Knt.; Katherine Waldegrave married Thomas Gawen, Esq.; Magdalen Waldegrave married John Southcote.

Upon two tablets of black marble, which are placed round the edge of the cornice, is this inscription:

Edvardus obiit ab incarnatione Domini millesimo quingentesimo sexagesimo primo; anno ætatis suæ quadragesimo quarto; primo die mensis Septembris.
Francisca obiit ab incarnatione Domini millesimo quingentesimo nonogesimo nono; anno ætatis suæ septuagesimo; decimo octavo die mensis Octobris.

En jacet Edvardus tumulo Waldegravus in isto,
Et comes ante tori comes est Francisca sepulchri
Nudos fata genus relevavit, transiit, auxit
Conjux, Vir, Proles alimento carcere vita
En homo quid tituli, quid prosit stemma vel aurum,
Si tua vitalis deserat ossa calor.
Nil superesse vides, homini compage soluta
Terra, suum repetit, sidera jusque secum.

At the summit of the entablature the arms of this family are curiously wrought in freestone, with the intermarriages of the sons and daughters underneath; the whole is richly ornamented, painted, and gilt, and protected by iron palisades.

Sir Edward Waldegrave was master of the great wardrobe to Queen Mary, her chancellor of the Duchy of Lancaster, and one of her privy council; also M. P. for Essex, in the Parliament which assembled on January 20th, 1557, and sat until that Queen's demise. His family, originally from Waldegrave, in Northamptonshire, were many generations resident on the banks of the Stour, in this quarter, at Smallbridge, in Buers St. Mary's, Suffolk, within which church several are interred with monuments, and at Borley and Lawford, in this county: they were afterwards seated at Navestock, in the hundred of Ongar, which is still the burial place of the family.

St. Mary and All Saints Church,

LAMBOURNE, ESSEX;

RECTOR,

REV. ROBERT SUTLEFFE, B.D.

This Church was given by Robert de Lambourne to the Canons of Waltham Holy Cross, in the reign of Henry III.; it afterwards became a Rectory, and continued in their gift till the dissolution, when it came successively into the hands of Sir Anthony Cook, Nicholas Bacon, Catharine Barefoot, &c.

Dr. Thomas Tooke purchased the advowson of Nich. Staphurst, of Billericay, in 1712, and bequeathed it to Corpus Christi College, at Cambridge, of which he had been a fellow.

The building is small, being not more than seventy feet in length by twenty-one in breadth, and is not an object of any particular interest, excepting for its interior beauty and the very fine Monuments it contains, of which we have given a view. The Chancel, however, is ornamented with three windows of stained glass, and a fourth, containing five pieces of curious old painting, viz. a representation of the Smooth Ways of Sin and the Rugged Paths of Virtue; the Nativity; the Adoration of the Magi; Christ walking on the Sea; and the Crucifixion: these were brought from Basle in 1817, and bear a German inscription.

At the East end, upon the north side of the Altar, is a marble monument to the memory of Dr. Thomas Wynnyff, Bishop of Lincoln, Dean of St. Paul's, and Rector of this Parish, ob. 19th Sept. 1654, æt. 78. The father of the Bishop was also buried here, John Wynnyff, of Sherbourne, Dorset, Gent., ob. 27th Sept. 1630, æt. 92. Opposite to the Bishop's Monument is one of white and grey marble, to the memory of Dr. Thomas Tooke, ob. 24th May, 1721, æt. 54.

Outside the rails of the Altar, in the centre, is buried the body of the Rev. Michael Tyson, B.D. F.R.S., a celebrated antiquary and Rector of this Parish, who died in 1780, but no inscription records his interment.

A monument in the Chancel, and over the Communion Table contains the figure of Faith, after the design of Sir Joshua Reynolds, for the window of New College Chapel, at Oxford; and upon a marble tablet is this inscription:

Within the walls of this Church rests the body of Judith, Dowager Lady Rous, the daughter and heiress of John Bedingfeld, Esq., of Beeston, in Norfolk, and wife of the Rev. Edward Lockwood, of Dews Hall, in this Parish and County.

In 1749 she married, 1st, to Sir John Rous, Bart., of Henham Hall, Suffolk, and, by him, was the mother of John, the present Lord Rous: 2ndly, of Frances, the late wife of Sir Henry Peyton, Bart.: and 3rdly, of Louisa, wife of John Birch, Esq. By her second husband she left no issue, and died in Portman Square, London, September 10th, 1794.

Near unto her are likewise deposited the remains of the Rev. Edward Lockwood, third son of Richard Lockwood and of Matilda Vernon, Rector of Hanwell, in Oxfordshire, and of Kingsthorp, in the county of Northampton, who died, January 22nd, 1802, aged 82 years.

His second son, Edward Lockwood Percival, Esq., having sustained with the resignation and fortitude which became him, as a Christian and as a man, the protracted sufferings of a severe and painful illness, departed this life, July 6th, 1804. June 15, 1790, he married Louisa, the second daughter of the late Lord George Manners Sutton, of Kelham, in the county of Nottingham, youngest son of John, the third Duke of Rutland, and by her, who died February 5th, 1800, left four surviving children, viz. Edward, George Hervey, Louisa Elizabeth, and Frances Lucy:

Whereof George Hervey, born February 1st, 1793, Captain in His Majesty's Coldstream Regiment of Foot Guards, followed his excellent parents, November 11th, 1815. He was not more respected in the public duties of his profession than respectable and beloved in the endearing intercourse of domestic life. Those who knew him best will bear the readiest testimony to the merits of his character, and will join with his sorrowing relations in deploring their early and untimely loss.

Against the South wall is a Monument of white marble to the memory of the Rev. John Tooke, A. M. ob. Nov. 6, 1745, æt. 67, and of his family: in height it is about nine feet, and of a pyramidal shape; on the basement is a long Latin inscription:

On the floor adjacent to the North wall of the Church is a slab, inlaid with brass, thus inscribed:

Of your Charyte pray for the Soules of
Robert Barefoot, Cytezyn and Mercer of
London, and Katheryne hys Wyff; whyche
Robert deceessyd the xxv day of June, 1546, on whose
Soules ye Lord Thu have mercy.

Between the two windows of the Chancel, on the north side, is a mural monument, six feet in length, and upon a pyramid of white and veined marble this inscription:

Near this place lye the remains of Mrs. Matilda Lockwood, daughter of George Vernon, Esq., of Sudbury, in Derbyshire, by Catherine, daughter of Sir Thomas Vernon, Knt., and wife of Richard Lockwood, Esq., of Dews Hall, in this parish, with whom she lived in all conjugal affection 31 years, and had a numerous offspring, of which five sons and two daughters are now living. To her husband she endeared herself by every act of kindness and condescension—to her children by an attentive and impartial care of them, with a prudent, not indulgent tenderness—to her relations she was respectful—with her friends remarkably cheerful, open, and sincere—to all mankind affable—to her inferiors very obliging; and by all who knew her, whether near or at a distance, she was esteemed one of the most amiable and best of women; for she had all the advantages of a natural charming temper, accomplished behaviour, and good understanding, that could adorn this life; and all the inward blessings of Christian virtue and piety which might entitle her to a better. She died November 25th, in the year of our Lord 1743, and 54th of her age. To whose memory her loving and mournful husband put up this marble as the last tribute of his esteem.

Be it sacred likewise to the memory of Richard Lockwood, Esq., second son of Richard Lockwood, Esq., of Gayton, in Northamptonshire, by Susannah, daughter and sole heiress of Edward Cutts, Esq. Early in life he went to Turkey to improve his fortune, but his elder brother dying, to whose estate he was heir, he returned to England, and being of an active disposition, not only carried on an extensive traffic for some years, but being chosen into several parliaments, gave a constant attendance, serving his country and constituents with an untainted integrity, and unshaken firmness. In the decline of life, thinking himself incapable of doing his country any farther public service, he retired from the fatigues of business to his seat at Dews Hall, and passed the last scene of his life in a cheerful enjoyment of his family and friends, and a truly religious service of his God. Thus prepared, he arrived at that period of life, which at best is but labour and sorrow, and by a gradual decay, expired on the 31st day of August, 1756, in the 78th year of his age.

On the other side of the north window of the Chancel is an elegant monument of white marble, by the late Joseph Wilton, R. A., bearing a figure of Hope reclining upon an urn, in alto relievo: upon the urn are the arms of Lockwood, impaling Conyers, and this inscription on the base—

Near this place are interred the remains of John Lockwood, Esq., second son of Richard Lockwood, of Dews Hall, in this county. He married Matilda, second daughter of Edward Conyers, Esq., of Copt Hall, in Essex, by whom he had a daughter, Matilda, born April 8th, 1763, now living. This memorial was erected by his afflicted widow in the year of our Lord 1778. In the same vault, are since deposited, the remains of the above-mentioned Matilda Lockwood, widow, who surviving her husband upwards of sixteen years, died June 3rd, 1793, in the sixty-seventh year of her age.

Opposite to this last is a monument of a pyramidal form, bearing the arms of Lockwood, impaling Vernon, and this inscription:

Sacred to the memory of Anna Catharina, wife of Richard Lockwood, Esq., of Dews Hall, in this parish. She died on May 31st, 1757, aged 47 years. In the same vault are interred the remains of the aforesaid Richard Lockwood, Esq., who died on March 25th, 1797, aged 84 years.

In the large window, on the right hand, and which adjoins the Chancel, is a marble tablet, with this inscription :

> To the affectionately beloved, and truly honoured memory of Matilda Lockwood Maydwell, who, in the bloom of youth, resigned herself to her God, on the 22nd of March, A. D. 1800, and to her infant daughter, aged three weeks and two days, the much afflicted husband and father erects this small token of his sincerest regard. The Lord gave, and the Lord hath taken away, but blessed be the name of the Lord.

Arms of Lockwood, impaling Maydwell and Lockwood.

In the Churchyard is the tomb of Admiral Sir Edward Hughes, K. B. late of Chigwell, in this county, ob. 17th January, 1794, æt. 77. Lady Ruth Hughes, his wife, ob. 30th Sept. 1800, æt. 69. David Ball, Esq., late of Bishops Hall, in this parish, ob. 17th Aug. 1798, æt. 38. Captain Henry Ball, R. N. ob. 6th Aug. 1792, æt. 38; her sons by her first husband.

Thaxted Church,

ESSEX;

VICAR,

REV. THOMAS JEE, M. A.

Thaxted is situated on the river Chelmer, near its source, in the Hundred of Dunmow. On comparing the stately Church with the Town in which it stands, one can scarcely forbear wishing to know by what means so fair and costly a structure arose. It is true the Town was formerly of more consequence than it is at present, but the abilities of the inhabitants, even in its most flourishing state, would appear greatly inadequate to an undertaking, which in the present period would require more than ten years' rents of the whole parish, and when lands were less improved, must have cost double that sum to complete it.

None of the rates, or other accounts respecting the first rise of the building are extant, but during the whole time in which it was carrying on, wherever the churchwardens are mentioned, we always find four of them. Within the same period, in one small part of the Parish, many donations of land occur, which were immediately sold, and it is presumed, were given to raise money for promoting the work at the Church. If the donations in other parts of the Parish were equally liberal, the sums supplied by them must have been very considerable, and will sufficiently account for the display of many armorial bearings on the ceiling of the Church, which are known to have belonged to the inhabitants, it being usual to place the arms of benefactors in a conspicuous situation.

Archbishop Parker, in a letter to the Lord Treasurer and Queen Elizabeth, thus writes, "I am requested to signifie at whose charges the reparations of the Chaunsell of Thaxted, appropriated to the Priory of Stoke, whereof I was the late Dean, ought to be done. Your Honours shall understand, that the College did use to bear the Charges, excepting that for the glazing, the College bore two parts, and the Vicar the third; and thus pray I your good Honours to extend your favour for convenient allowance in the maintayning of such fair edifices, builded of good zeal and devotion of our predecessors, to God's Glory, and the comfort of the people, which in that Parish are very great. Thus, I commit your Honours, &c. *Lambeth, 12th September.*" The year is not mentioned, but on 25th February, 1562, a warrant was issued from the Marquess of Winchester, Lord Treasurer, for the repairs of this Church. It is certain, however, that the parishioners of Thaxted were

greatly assisted in finishing the structure by several noble personages connected with the Church and the college at Stoke, in Suffolk.

Eluric, a noble Saxon, founded seven prebends in the Church of Clare, in Suffolk, temp. Edward the Confessor, of which the Church of Thaxted and the tithes of the domain of Clare made one.

Gilbert de Clare annexed that Church to the Abbey of Bec, in Normandy, in the year 1090. Richard, his son, upon rebuilding his Castle at Clare, removed this endowment to the neighbouring Parish of Stoke, in 1124.

Richard II., in the year 1395, discharged them from their dependence on the Norman Abbey of Bec. This Monastery, at Stoke, was by King Edward IV., converted into a College, consisting of a dean and six canons, under the patronage of the House of York, in whom it remained till the time of Edward VI., but in the first year of his reign it was dissolved.

The dimensions of the Church at Thaxted, withinside, exclusive of the thickness of the walls, and the projection of the buttresses, is 183 feet in length, and 87 feet in breadth. It is built Cathedral wise, with a transept betwcen the body and Chancel, and a noble Tower and Spire; the latter of which having been greatly damaged by lightning in the year 1814, was wholly rebuilt about 1822, by Mr. Chesshyre, of Over Whitaker, near Coleshill, Warwickshire; the repairs to the Tower, including all expenses of carrying the stone, &c. amounted to about 1,100*l.*

As the architecture throughout is of the pointed kind, no part is presumed to be older than the reign of Henry III., at which time indeed the beuefactions of the inhabitants of Thaxted, to the neighbouring Abbey of Tiltey, were morc frequent than is consistent with the demands of so great an object for the exercise of their piety at home.

This Church was most probably commenced in the reign of Edward III., but its several parts have been evidently erected at different times, as appears from the variety of style in the architecture, and from other circumstances.

PLATE I.—SOUTH-EAST VIEW.

The South Aisle and South Transept are unquestionably the oldest parts of the Church, but it is difficult to assign a priority to either; the latter indeed bears upon it the greatest marks of decay, but the former has undergone the most repairs. The South Aisle is the most plain, having no pilasters for its ornament on the interior, and had originally no buttresses for its support; the mullions of its windows are of a more simple, and consequently cheaper form than any others in the whole Church, and the glass first placed in them appears to have been plain; the painted windows, which have since adorned this Aisle, being certainly of a more recent date than the fabric itself.

The South Transept presents a different appearance, and no expense seems to have been spared; from some circumstances it is supposed this portion of the building was erected by the munificence of a lady. The twelve smaller lights in the great window seem to have been originally filled with representations of female saints; of these, four are still known by their attributes to be St. Mary, St. Affra, St. Catharine, and St. Petronilla.

Elizabeth de Clare was at this time patroness of the monastery of Stoke, and it is not unlikely, that from her encouragement, this building was proceeded with. The arms of William de Burgh, Earl of Ulster, son to Lady Clare, occur, upon the entrance into the nave, in four of its windows, which part is supposed to have been built before his death, about 1340. The Font is of very particular structure, and the resemblance in style between it and the monument which Edward III. erected for his father, shews it to be nearly coeval with the nave in which it stands.

The South Porch was evidently erected after the Aisle, and most probably subsequent to the nave of the Church: a coronet over the arch of entrance denotes it to have been the benefaction of a noble person. It is therefore concluded, that Lionel, Duke of Clarence, was the founder, from his family connexion with the House of Clare. The North Aisle and North Transept are attributed to Edmund Mortimer, Earl of March and Ulster, to whom three-fourths of the Manor of Thaxted belonged. In the principal window of the north Transept is represented a knight in armour, bearing on his shield the arms of Mortimer. The Earl died in 1381, before the windows, on this side, are presumed to have been completed; for amongst the badges, the rose, *en soleil*, the cognizance of Edward IV. was conspicuous, as well as a dragon wreathed round a stump, or ragged staff. This part of the Church was greatly damaged by a storm, December 2, 1763, when the painted windows were nearly destroyed, but the figure of the Earl of Mortimer was most fortunately preserved, and replaced at the re-erection of the north window in 1765.

The arms of March and Ulster, in the groined roof of the tower of the church, seem to indicate the hand of a Mortimer engaged in its foundation.

The Tower of the Church, containing eight bells, is of very fine proportion, and the spire uncommonly elegant: it is embellished with large crockets on the angles, and for its needle-like appearance, so much admired in structures of this kind, few parish spires will fall under our notice, which exceed that we are here treating of.

The whole fabric, excepting the north porch, may be considered as having been completed about the year 1465. It has, however, been suggested, that the old church was not taken down, until the present one was

nearly completed, as there are vestiges of the old foundation on the south and east sides, and this in some measure accounts for the Chancel being of later construction than the aisles and other parts of the church.

PLATE II.—VIEW OF THE NORTH PORCH.

The North Porch was undoubtedly constructed by the munificence of King Edward IV., but at a subsequent period of his reign. In two large compartments are seen the Royal Arms, and in the arches of the two windows, over these arms, are sculptured, two crowns, supported each of them by a hand, and below, upon the jambs of each window, are heads of men and women. Between the windows is a very rich canopied niche, formerly containing a statue of the Virgin Mary, and having at its base the emblems of the Holy Trinity.

Badges of Henry VIII. and Catharine of Arragon, appear in the south aisle, as the portcullis, pomegranates, a rose charged with a bend, &c. At the spring of the arch, at the east end of the aisle, are a *fleur de lis*, heads of lions, roses, &c. opposite to which is the Martyrdom of St. Catharine. In one of the windows also, over the arms of Plantagenet, is the figure of St. Catharine, with her right hand on a wheel, and her left resting on a naked sword. Of the arms in the roof of this aisle, one belonged to the Heggs, a family which flourished here as early as Edward III., another to the Yaldyns of the same period.

The Benefaction of Henry and his Queen was probably made about 1521, when they passed through Thaxted, on their way to Easton Lodge, or Horeham Hall. On the roof of the south aisle are seen the water bougets, and bourchier knot, the well known cognizances of Henry, Earl of Essex, temp. Henry VIII.

The Nave, or Body of this Church, appears not to have sufficient width in proportion to its length, when compared with the aisles. The pillars also which support it are plain, and the arches heavy; but the beautiful windows in the clerestory amply recompense these defects.

PLATE III.—VIEW OF THE EAST END, INTERIOR.

The period of the erection of the Chancel may be ascertained by an examination of the armorial bearings in the various parts. Besides many of the badges of the House of York, in the windows of the north aisle are the royal arms of Edward IV. almost entire, with the remains of other shields, containing the arms and quarterings of Plantagenet, March, Ulster, and Geneville, fragments of a male, and a female figure, &c. The carvings on the reading desks represent heads and paws of lions, dragons, pelicans, roses, falcons, and swans, together with a continued series of griffins and lions placed near the basement. The East window is now filled with modern painted glass, containing the arms and cognizances from the roof of the church.

Drawn by [illegible] Engraved by W. Wallis

[illegible]STED CHURCH

Niches and piscinæ, still remaining in the transepts, and at the east ends of the aisles of the chancel, belonged to distinct chapels. Two of these were called The Chapel of the Holy Trinity, and St. Anne's Chapel; a third, from the ornaments upon the roof, made, it appears, at the expense of Thomas Drought, and Agnes his wife, may have been a Chapel of our Lady, and the fourth probably belonged to St. John the Baptist, whose Guild, and that of the Holy Rood, were the principal. According to some authorities the Church was originally dedicated to St. John the Baptist, though others mention the Virgin Mary and St. Lawrence for its patrons. Besides the High Altar, with the lights before the Crucifix in the Rood Loft, there were in this Church the Altar of St. Lawrence, with Our Lady's light there; the Altars of St. Margaret and St. Thomas, of Canterbury; and the lights of St. James, St. Catharine, The Holy Virgin, St. George the Martyr, and St. Peter. The best piece of painted glass in the Church has been at the east end of the north aisle of the Chancel; the subject is Abraham going to offer his Son, and enough of it is left to make us wish the whole was remaining.

The tradition of a miracle that was wrought here, is said to be commemorated by the following inscription:

——— ꝑs the Mirakell of our ———
Shewyde by Anes Wentworth.

The painting to which this served as a title is defaced, but the person who gave it a place in the Church, was of the family of Wentworth, to whom, from the 18th year of Edward IV., a fourth part of the Manor of Thaxted belonged.

The following Inventory occurs amongst the parish papers, and seems to have been taken on the Guild day of the Saints mentioned in it, by the fraternity who had the superintendence of their altar.

Memorandum that theis be the Rudiments[1] *perteyning to Our Lady, and Our Lady Anny.*

Imprimis: A Book and Chalice.

Item: A Vestment of red, and anodyr of purpull, and the third of murreyn, with all the thyngs perteyning to theym except Gyrdill.

One Garment of blew Vellveyt; a crown, with stones sett in silver; a pair of Beids of Curall, with Gawds[2] of silver with silver Tangs,[3] six Perlis, two Walsyngham Bruches.[4]

A Garment of Black Velvett, with one pair of Beids of Jeitts,[5] with Gauds of silver; two Stons of Cristal; a Tang of silver; a Walsingham Broch.

A Pax Brodd; two Avytts;[6] a Pelow of silk; a Covercloth; a Corprax;[7] two Candilstyks with Pyills,[8] and the third without Pyills; eight Awtur Clothes; three Towels.

Four Suytts of Hangyngs about the Auter; three painted Cloths.

[1] Roodments. [2] Ornaments. [3] Taggs. [4] Broches, such as our Lady of Walsingham wore. [5] Jett. [6] Books containing the Ave Mary, or service to the Virgin. [7] A paten for the Holy Wafers. [8] The stem between the socket and foot of the candlestick.

The Monks of Stoke supplied this Church with chaplains, until Roger Niger, Bishop of London, caused a Vicarage to be endowed here in the reign of Henry III. There was a Chantry here under the direction of the Guild of St. John the Baptist, from the time of Edward III. or sooner, the clear value of which at the suppression was 9*l.* 11*s.* 1½*d.*, of this 6*l.* 6*s.* 8*d.* was paid yearly to the Chaplain.

Besides this Chantry, there was a multitude of Obits, of which the Vicar had the celebration.

There was formerly an Organ in this Church, which appears by an entry, 10th June, 3d Edward VI. John Aburforthe, the Churchwarden, charges in his accounts, 1*l.* 6*s.* 8*d.* for a year's salary paid to the Organ player. It does not appear when this Organ was erected, but most probably it was in the reign of Edward IV., soon after the completion of the Church. In 1481, Robert Wedow, Bachelor in Music, was made Vicar here. From the paintings and sculptures in and about the great window of the North Transept, many of which have allusion to music, that part of the Church seems to have been intended for the Organ, and the situation of the pew belonging to the singers, which until within these few years adjoined the North Transept, makes it likely that this was the place of it.

William Humfrey, by his will dated 1498, and several other persons by theirs, direct the Dirge and Requiem to be performed according to the laudable use of the Town of Thaxted.

In 1757, and the following year, near 600 pounds were expended in the repair of the Tower and Spire of this Church; on which occasion, for the aid of their tenants and other parishioners,

The Right Honorable Lord Maynard gave . .	£100
Charles Smyth, Esq. of Hill Hall . . .	25
The Governors of Guy's Hospital . . .	20
John Wale, Esq. of Colne Priory . . .	10

In gratitude for which donations the arms of these benefactors were erected over the west door, by a voluntary contribution amongst the principal inhabitants of the place. Lord Maynard was a farther benefactor to the Church in the year 1765, by rebuilding the windows, and otherwise repairing the east side of the North Porch.

We have been much indebted to Mr. A. Clarence, Surgeon, Thaxted, for the loan of a very curious Manuscript, from which many copious extracts have been made for this Account.

Charles Lord Viscount Maynard is the patron, and the Rev. William Biggs, A. M. is the present curate.

St. Michael's Church,

THEYDON MOUNT, ESSEX;

RECTOR,

REV. RICHARD SMYTH, A.M.

THEYDON Mount is a small parish distant from Epping about three miles, it received its name from standing on high ground, and is a rectory appendant to the manor. The Church was burnt by lightning, and was rebuilt by the first Sir William Smyth, of Hill Hall. In the Chancel, of which we have given the view of the North Side, are several costly monuments of the ancient family of Smyth; the tomb nearest to the altar, on the right hand side of our plate, bears the following inscription, at the back of the arch, immediately over the cumbent figure.

Thomas Smithus Eques Auratus, Hujus Manerii D'n's, cum Regis Edvardi sexti; tum Elizabethæ Reginæ Consiliarius; ac primi nominis secretarius, eorundemque, Principum ad Maximos Reges legatus, Nobilis ordinis Garterii Cancellarius, Ardæ, Australisque Claneboy in Hibernia Colonellus, Juris Civilis supremo titulo etiam cum adolescens insignitus, Orator, Mathematicus, Philosophus excellentissimus, linguarum Latinæ, Græcæ, Hebraicæ, Gallicæ etiam et Italicæ calentissimus. Proborum et ingeniosorum hominum fautor eximius plurimus commodans, nemini nocens, ab injuriis ulciscendis alienissimus. Deniq; sapientia, pietate, integritate insignis, et in omni vita seu æger seu valens intrepidus mori, cum ætatis suæ 65 annum complevisset in ædibus suis Montaulensibus 12° die Augusti, anno salutis, 1577, pie et suaviter in Domino obdormivit.

Beneath the effigies of the knight, is the following words:

Gloria vitæ contractæ celebrem facit in terræ visceribus sepultum.
Innocuus vixi; si me post funera lædas
Cœlesti Domino facta, sceleste, lues.

Around the arch of the canopy of the monument is inscribed,

What yearth or sea or skies contayne, what creatures in them be,
My mind did seeke to know the Heavens continually.

Above the entablature, on the top of the monument, is the arms of the family, within a circular compartment, viz. *Sable, a fess dancette argent billeté of the first, between three lions rampant gardant of the second, each supporting an altar or, flaming proper.* Over the arms is the crest. *A salamander in flames proper.* Around the coat is this motto, seemingly allusive of the crest,

Tabificus quam vis serpens oppressarit ignem
Qua tamen erumpendi sit data copia lucet.

On the south side of the Chancel, opposite to the monument above described, is another very superb, and probably the most expensive in the Church, to the memory of Sir William Smyth, Knt., of Hill Hall, who rebuilt this Church, and died 12th December, 1626, æt. 76. Both the knight and his lady are represented by cumbent figures, as well as their three sons and four daughters, who are all placed beneath in the attitude of devotion.

The altar-tomb, seen in our view on the left hand side of the plate, bears the following inscription in the centre panel of the front.

> Here lieth the body of Sir William Smyth, Knt., sonne of Sir William Smyth, of Theydon Mount, in the county of Essex: where, after many sweet expressions of his confidence in the mercies of his Saviour, in the two and thirtieth year of his age, he peaceably slept in our Lord Jesus.
> He had two wives, the first, Helegenwagh, the daughter of the Right Hon. Edward Viscount Conway; by her he had one only sonne and heir, Edward, and two daughters. The second, Anne, descended of the ancient family of Crofts, in Hertfordshire, is yet living, who as a testimony of her loyall affection, erected this to the memory of her dear consort deceased, on the 5th March, 1631.

His effigy, with those of his two wives, are placed upon the tomb; the latter represented kneeling in attitudes of devotion.

The mural monument over the last-mentioned, is thus inscribed:

> Sir Edward Smyth, of Hill Hall, in the county of Essex, Bart., son of Sir Thomas Smyth, of the same place, Bart., who married Jane, the only daughter of Peter Vandeput, Esq., late of the city of London, merchant. He had by her several children, who all died young, except his son Sir Edward Smyth, who erected this monument to the pious memory of his most dear father, who departed this life the 24th day of June, 1713, aged 76. Dame Jane departed this life, Jan. 28, 1720, aged 67.

Nearer to the altar of the Church, against the same wall, is another monument, belonging to the same family, with this inscription:

> Here lies the body of Sir Edward Smyth, Bart., of Hill Hall, in this parish, son of Sir Edward Smyth, and Jane, daughter of Peter Vandeput, Esq., whom his companions well knew to be a man of integrity, strict justice, and good morals. He had two wives, the first Anne, daughter of the Right Hon. Sir Charles Hedges, Secretary of State, by whom he had five sons and one daughter. And Elizabeth, daughter of John Wood, of London, Esq.

The estate was formerly in the possession of the family of Hampden. Sir John Hampden married Philippa, daughter of John Wilford, of London, by whom he left no issue. After his decease, she became the second wife of Sir Thomas Smythe, Secretary of State to Queen Elizabeth, and in his descendants the living now remains. The present Rector is brother of the late patron, Sir William Smyth, Bart., many years Colonel of the West Essex Militia, who departed this life 1st May, 1823, æt. 77. There is a monument erected to his memory in the south aisle, corresponding with that of his father and mother in the north aisle.

St. James' Church,

CAMPDEN, GLOUCESTERSHIRE.

VICARAGE, VACANT.

CAMPDEN is celebrated in the early period of history as the traditional place of Congress of all the kings of the Saxon Heptarchy, where they deliberated upon the best mode of carrying on the war with the Britons; the town is situated in a fertile and well cultivated valley, twenty-eight miles north-east from the city of Gloucester.

The Church is a magnificent structure, worthy of the period in which it was erected, which, from the style of the architecture, tradition, and other circumstances, is supposed to have been about the beginning of the reign of Richard II. The massive and ornamented Tower, its grand feature, rises in very fine proportion, the height of 105 feet to the upper mouldings, exclusive of the open embattled parapet, enriched with pinnacles, twelve in number, which give an aerial lightness to the structure: this Tower contains a very fine peal of eight bells. The whole length of the Church, from the west to the east end, is 130 feet, and the width of the Nave and side Aisles is 57 feet; the height of the Nave is 60 feet. The Chancel is spacious, and underwent a considerable repair in the reign of Charles I., at the expense of Sir Baptist Hicks, the first Lord Campden. He also built the wall round the Church-yard, presented the Communion plate, gave the decorations for the Pulpit, and a large brass eagle, which stands in the middle of the Church, and holds a Bible. Lord Campden also endowed the Vicarage with part of the great tythes of Winfrith and West Lulworth, in Dorsetshire.

On the north side of the Chancel is a curious monument of stone, very finely sculptured, to the memory of Thomas Smith, Esq., to whom the Manor of Campden was granted by Queen Elizabeth; he died in 1593.

In the middle of a Chapel on the south side stands a most magnificent monument, bearing the effigies of Viscount Campden and his Lady. On the north side of the tomb is the following:

> To the memorie of her deare and deceased Husband, Baptist Lord Hicks, Viscount Campden, borne of a worthy family in the Citie of London; who, by the blessing of God on his ingenious endeavors, arose to an ample estate, and to the foresaid degrees of honour: and, out of those blessings, disposed to Charitable uses, in his lifetime, a large portion to the value of 10,000*l.*, who lived religiously, vertuously, and generously, to the age of 78 yeares, and died Octo. 18, 1629.

ELIZABETH, VISCOUNTESSE CAMPDEN,

His deare Consort, borne of the family of the Mays; lived his Wife in all peace and contentment, the space of 45 years; leaving issue by her said Lord and Husband two daughters, Juliana, married to Edward Lord Noel, now Viscount Campden, and Mary, married to Sir Charles Morison, Knt., and Baronett, hath piously and carefully caused this monument to be erected as a testimonie of their mutuall love, where both their bodies may rest together in expectation of a joyfull resurrection.

On the south side the monument is an inscription reciting the benefits he conferred upon this town, addressed, "*Ad Terram Campdenicam.*"

In the same Chapel, upon the south side, is a monument, with the effigies of Lord and Lady Campden: upon two folding doors, on each side of them, are the following inscriptions:

This monument is erected to preserve the memory and pourtrait of the Right Hoooorable Sir Edward Noel, Vicount Campden, Baron Noel of Ridlington and Hicks of Ilmington, a Lord of heroic high parts and presence. He was Knight Bannoret in the wars of Ireland, being young, and then created Baronet, anno 1611. He was afterwards made Baron of Ridlington. The other titles came unto him by right of Dame Juliana, his wife, who stands collaterall to him in this monument; a lady of extraordinary great endowments, both of virtue and fortune. This goodly Lord died at Oxford at the beginning of the late fatal Civil Wars, whither he went to serve and assist his Souverain Prince, Charles the First. And so was exalted to the kingdome of glory, 8° Martii, 1642.

The Lady Juliana, eldest daughter and co-heir of that mirror of his time, Sir Baptist Hicks, Viscount Campden; she was married to that noble Lord, who is here engraven by her; by whom she had Baptist, Lord Viscount Campden, now living, who is blessed with a numerous and gallant issue; Henry, her second son, died a prisoner, for his loyalty to his Prince. Her eldest daughter, Elizabeth, was married to John, Viscount Chaworth. Mary, her second daughter, to the very noble Knight, Sir Erasmus de la Fontaine; Penelope, her youngest daughter, died a maid. This excellent Lady, for the pious and unparalleled affections she retained to the memory of her deceased Lord, caused this stately monument to be erected in her lifetime, in September, Anno Dom. 1664.

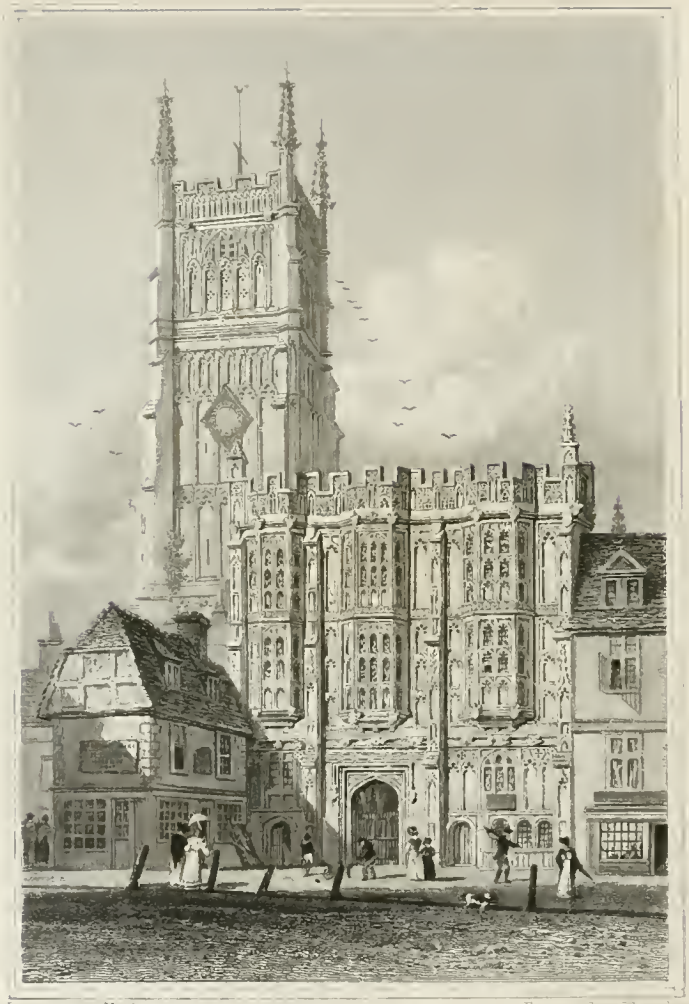
A beautiful monument fixed to the wall at the east end of this Chapel, commemorates Penelope Noel, their daughter, who died May 17, 1633.

At the east end of the north Aisle is a large altar-tomb for Mr. Robert Lilly, uncle to the celebrated astrologer of that name; he died 21st of October, 1636, æt. 54; there is also a neat monument to William Bartholomew, A. M., Vicar of this Church, who died 11th October, 1660, æt. 56.

In the middle Aisle is a marble slab inlaid with brass, and with the effigies of "Wilelmus Grevel* de Campedeni quondam Civis Londini et flos m'cator. lanar. totius Anglie, qui ob. 1401," and of "Mariona uxor predicti Wilelmi, qui ob. 1386."

We are much indebted to the Rev. W. Spooner, the late Vicar of this Church, and to the Rev. R. O. Wilson, the resident Curate, for their corrections in this account.

* Tradition relates, that he built the tower and a considerable part of the Church at his own expense. A curious old house in the town is still shewn as the habitation of his family.



The Church of St. John the Baptist,

CIRENCESTER, GLOUCESTERSHIRE;

VICAR,

THE REV. HENRY ANTHONY PYE.

The Town of Cirencester was accounted the metropolis of the large province of the Dobuni amongst the ancient Britons, and was called Corinium Dobunorum by the Romans. It was an eminent station for the Roman armies, and it is even said that the Emperor Constantine was crowned King of the Britons here. Canute, after his return from Denmark in the year 1020, held a general council of the kingdom, at Easter, in this town, wherein Ethelwold was outlawed. Cirencester was also remarkable in ancient times for its ecclesiastical history, a college having been founded here in the period of the Anglo-Saxons, of which Rumbald, Chancellor of England, was Dean in the reign of Edward the Confessor. King Henry I. repaired the College, and built a Monastery for Black Canons of the order of St. Augustine in the year 1117, which was dedicated to St. Mary and St. James, and endowed with a large revenue. This was a Mitred Abbey, and had place in Parliament: twenty-nine abbots in succession governed this monastery, which at the dissolution was valued at 1,057*l.* 7*s.* 1½*d.* per annum.

The Church of St. John the Baptist, of which we have given three Views, is considered to be one of the most magnificent parochial edifices in the kingdom; there were formerly two other churches in this town, St. Cecilia and St. Lawrence, situated in the streets still called by those names. The former is now a private dwelling, and the latter was converted into an hospital, the mastership of which had been granted by privy seal for life, and the family of the Georges were long masters thereof.—*Atkyns's Hist.* p. 180.

St. John's Church consists of a large Body, or Nave, seventy-seven feet in length by seventy-four feet in breadth, including its lateral aisles; a Chancel, fifty feet long, and twenty-four broad; a lofty, well proportioned Tower, crowned with enriched battlements, and surmounted by pinnacles at the angles, rises at the west end, and handsome Porches on the north and south sides; adjoining to the Body and Chancel are five chapels, dedicated to Jesus, St. John, St. Catharine, St. Mary, and the Holy Trinity.

The South Porch, Plate I., is very large and lofty, having its front towards the Market Place. It was erected in the early part of the reign of Henry VIII., when Aveline, the aunt of Thomas Ruthall, Bishop of

Durham, a native of this town, gave a hundred marks towards the building. His mother also and the parishioners contributed largely to its completion. Over the entrance to the Church is the Town Hall, where the General Sessions are often held. Anciently the Porches of our Churches were, it is known, occasionally used for holding temporal courts, but more frequently a priest was accustomed to educate the children of the parish in the Porch, whence it was sometimes called the Parvise, *à Parvis pueris ibi edoctis.* Chaucer, Prol. 9, alluding to both customs, speaks of

A Serjeant at Law, ware and wise,
That had often been at the Pyrvise.

The Acolites in ancient times addressed the congregation from the Porch previous to their entering the Church, and Marriages were partly performed in the Porch, whence the bride's dower was denominated *Dos ad ostium Ecclesiæ.*

On each side of the entrance are large chambers, now converted into mean dwellings; the ceiling of the entrance is groined with pendents and fan tracery, very rich.

Plate II. is a view of the East end of the Church from the Churchyard, and which shews the various forms of the east windows of the Chancel, Jesus Chapel, and the Chapel of St. Mary, erected at different periods; over these are seen the rich battlements of the body of the Church, and its noble Tower. Near the door, in the South Aisle, is the ancient Font, a modern Font has been placed at the west end of the Centre Aisle. The Organ is at the east end, occupying, as is usual in Cathedrals, the place over the screen. The Body of the Church is so crowded with pews and partitions of modern erection, as to destroy much of the beautiful effect of the building when in its less encumbered state; much, however, is to be admired in the bold moulding of the arches of the Nave and the groining of the ceiling. A large and richly mullioned window at the west end contains some very fine specimens of ancient painted glass; there is also another window, so adorned, at the east end over the altar. On one window are delineated the full length effigies of Peter, King of Castile; of Richard, Duke of York; of Thomas, Duke of Surrey; of Richard, Earl of Salisbury; and of Sir John Jenevill; the latter of whom was buried in this Church. In an east window of the North Aisle is a large full length representation of Richard, Duke of York, Earl of Cambridge, &c. &c. in his paternal coat armour, having upon the pommel of his sword the arms of Mortimer, Earl of March.

One Window so decorated is esteemed a great curiosity; it contains figures of all the ecclesiastical orders of the Church of Rome, from the Pope to the Mendicant Friar.

In the Chancel is a monumental inscription, exhibiting the very essence of true poetry:

M. S.
Egregii Juvenis
RADULPH WILLET SELFE.
Vultu honesto,
Pectore Generoso,
Moribus placidissimis,
Annum agens decimum sextum:
Carus parentibus,
Carus preceptoribus,
Virtute quam annis maturior.
Diem obiit supremum xi Kal. Feb. MDCCLVIII.
Vale Anima dulcissima!

Against one of the pillars on the north side of the Church near the Altar is the Pulpit, of stone, with sculptured mouldings and panels.

Jesus Chapel, at the east end of the south aisle, is small, being not more than twelve feet long, and nine feet broad; near this is the Chapel dedicated to St. John, which is thirty-four feet by twenty-four, and contains, on the north side, a large and handsome Monument to the memory of George Monox, Esq., a native of this town, to which he was also a great benefactor. He was an eminent merchant, and Sheriff of London, and died in the year 1638.

St. Catharine's Chapel, on the north side of the Chancel, was founded by Thomas Ruthall, Bishop of Durham, in the reign of Henry VIII., and the immediate predecessor of Cardinal Wolsey in that See. He was a person remarkable for his learning and prudence, and was executor to Henry VII., and afterwards privy-counsellor to Henry VIII.; he died at his palace in London, in the year 1522, and lies buried in the Chapel of St. John the Baptist, in Westminster Abbey.* This Chapel is fifty-four feet long, and only thirteen feet wide; the roof is most beautifully groined with fan tracery sculptured in stone. St. Mary's Chapel, longer than any of the before-mentioned, is upon the north-east, having St. Catharine's Chapel on the south side of it. It was anciently endowed with great revenues; the Chapel is forty-seven feet long, and twenty-one feet broad, and contains a large monument to the memory of Humphrey Brydges and his wife, both great benefactors to the town of Cirencester: he died in the year 1598.

There is also, in the same Chapel, a very handsome monument of Sir William Master, Knt., of Cirencester, and Alice his wife, the daughter of Edward Estcourt, Esq., of Salisbury. Sir William was High Sheriff of Gloucestershire, in 1627, and was distinguished for his piety, prudence, and loyalty, throughout the great rebellion, in which he was sequestered, and compounded for 1,483*l.* He served in parliament for this borough, and died in 1661.

Under the above is an alabaster figure of the eldest son of Sir William. Thomas Master, Esq., who married Elizabeth, sister of Sir Tho-

* His Monument is engraved in Neale's History of Westminster Abbey, vol. ii.

mas Dyke, Bart., of Horsham in Sussex, and also served in parliament for Cirencester: he died in the year 1680.

Trinity Chapel, of which we have given a View, looking east, in Plate III., is a fine specimen of pointed architecture, with windows of painted glass, and a beautifully carved oak ceiling supported by brackets springing from figures of angels holding shields. The Staircase and Gallery, represented on the right of the View, lead to the Pew belonging to Earl Bathurst's family, many of the ancestors of whom lie buried in the vault underneath this Chapel.

Upon a very handsome Monument, against the east wall, erected to the memory of Allen, Earl Bathurst, who died after only a few days' illness, at his seat near this town, is the following inscription:—

Near this are deposited the remains of
Allen, Earl Bathurst, and Catherine, Lady Bathurst.
In the Legislative and Judicial Department
of the Great Council of the Nation, he served
His country 69 years, with Honour, Ability, and Diligence.
Judgment and Taste directed his Learning,
Humanity tempered his Wit,
Benevolence guided all his Actions.
He died regretted by most, and praised by all,
the 16th day of Sept. 1775, aged 91.
Catherine, his Consort, by her milder
Virtues, added lustre to his Great Qualities;
Her Domestic Œconomy extended
His Liberality;
Her Judicious Charity, his Munificence;
Her Prudent Government of her Family, his
Hospitality.
She received the reward of her exemplary life
the 8th of June, 1768, aged 79.
Married, July 6th, 1704.

There are many other Monuments of this noble family in Trinity Chapel, where is also an inscription in brass, inlaid in marble for William Prelate, Esq., a special benefactor to the Chapel: he died in the year 1462.

Rumbald, the Chancellor before mentioned, lies buried in the body of the Church, with an inscription on his gravestone, implying that *Rumbald the Chancellor lies buried there.* Two of the ancient Barons St. Amand, Lords of the Manor of South Cerney, are interred in the Presbytery.

The heart of Sanchia, wife of Richard, Earl of Cornwall and King of the Romans, was also buried in the Presbytery; she was the daughter of Beatrix, Countess of Provence, and sister to both the Queens of England and France.

There is an inscription upon a marble slab, in the South Aisle, to the memory of Sir William Nottingham, Knt., and his wife. He died in the year 1427.

The Abbey Church of St. Mary,

TEWKESBURY, GLOUCESTERSHIRE;

VICAR,

THE REV. CHARLES WHITE, A. M.

The ancient conventual Church of Tewkesbury presents several distinct claims to the notice of the man of taste and the antiquary; as a building it exhibits the striking peculiarities of the Anglo-Norman style of architecture in a very prominent degree. The massive Tower, and beautiful western Front, must be considered as singularly fine, and nearly perfect, examples of the embellishments used at that remote period, while the Choir, and other additions to the edifice, constructed in later times, are no less interesting specimens of the pointed arch. The magnificent monuments within its walls, are more numerous and costly than are usually to be found, and the Church is remarkable in its decoration for a very fine genealogical series of portraits of the Clares, Earls of Gloucester, and of the family of De Spenser, benefactors to the Abbey, executed in stained glass, which, from its early date, is one of the most satisfactory references for Baronial costume to be obtained in the kingdom.

This Church was one amongst many splendid structures, which, abounding in this county in former times, gave rise to the well known but profane proverb, *As sure as God's in Gloucestershire*, the superstitious sense of which is explained by *Ray*, to suppose God, by his gracious presence, peculiarly fixed in this county, wherein there were more and richer Mitred Abbeys than in any two Shires of England besides.

According to the best authorities, it appears that so early as the year 715, a Church and Priory, dedicated to the Virgin Mother, were founded on this spot, by Odo and Dodo, or Thodo, D and Th being synonymous in the Saxon, two brothers, then Lords of the manor, who endowed their Foundation with the Manor of Stanway, in this county, and other possessions, sufficient to maintain a Prior and four or five monks, who were of the Benedictine Order, which was the first Order established in Britain, and almost the only one settled here before the Conquest.

The Church is situated within the ancient Kingdom of Mercia, in what is now a beautiful and fertile plain, in the Vale of Evesham, on the banks of the Avon, near its confluence with the river Severn, at the distance of eleven miles from the City of Gloucester. It is called Teodechesberie in Domesday Boke.

After the Conquest, the Manor of Tewkesbury, which had been seized by

King William, was granted by his son, Rufus, to Sir Robert Fitz Hamon, a powerful Baron, son of Hamon Dentatus, Lord of Corboile, in Normandy, who at the instigation of Sybil, his wife, and Girald, Abbot of Cranbourne, in Dorsetshire, refounded the Abbey Church, and endowed it with large possessions. "It cannot," saith William of Malmsbury, "be easily conceived how much Robert Fitz Hamon adorned and beautified this Monastery, where the stateliness of the buildings ravished the eyes, and the pious charity of the Monks the affections of all persons that came thither." The style of the Founder of Tewkesbury Abbey, was, Sir Robert Fitz Hamon, by the Grace of God, Prince of Glamorgan, Earl of Corboile, Baron of Thorigny, and Granville, Lord of Gloucester, Bristol, Tewkesbury, and Caerdiffe, Conqueror of Wales, near kinsman to the King, and General of his Highness's army in France.

After many very gallant exploits, the Lord Fitz Hamon was at length slain at the siege of Falaise, in Normandy, in 1107, the seventh year of the reign of King Henry I., and was buried in the Chapter House; but his remains were afterwards removed into the Church, on the north side of the chancel, in the year 1241, by Abbot Robert, who interred them in a tomb of grey marble, inlaid with his figure in brass, which was afterwards surrounded by a screen of stone, in the time of Abbot Parker; when, round the tomb, was painted this inscription, not now legible.

In ista Capella jacet Dns Robertus Filius Hamonis
Hujus Loci Fundator.

King Henry, unwilling so great an estate should be divided amongst his four daughters, reserved the eldest, Mabel, for his own illegitimate son, Robert, called *The Consul*, whom he thereupon created Earl of Gloucester. He died in 1147, and was succeeded by his eldest son, William, second Earl of Gloucester, who confirmed all the Charters which his ancestors had granted to the Abbey of Tewkesbury; he died in 1173, when his three daughters became his coheirs. The Honor of Gloucester was bestowed in marriage with Isabel, his youngest daughter, on John Plantagenet, younger son of Henry II., who was the third Earl of Gloucester during the reign of Richard I.; but having no children by her, when he came to the crown, in 1199, he procured a divorce, and Isabel then married Geoffrey Mandeville, whom King John created Earl of Gloucester; but he dying without issue, the title was next enjoyed by Almeric, son and heir of Almeric Devereux, by Mabel, eldest daughter of William Fitz Hamon, 2nd Earl of Gloucester; but he died, about 1226, without issue, when this great inheritance devolved to Amice, the wife of Richard de Clare, Earl of Hertford, whose son and heir, Gilbert de Clare, was the first Earl of Gloucester and Hertford, both which he held jointly. In his issue, the Earldom of Gloucester long continued, as will be best seen by the annexed Genealogy.

The Pedigree of the Earls of Gloucester, &c.

BENEFACTORS TO THE ABBEY OF TEWKESBURY.

Robert Fitz Hamon, ob. 1107 = Sybil, sister of Robert Belesme, Earl of Shrewsbury.

Mabel, sole heiress = Robert, *the Consul*, first Earl of Gloucester, ob. 1147.

William, 2nd Earl of Gloucester, ob. 1173. = Hawise, da. of Robert, Earl of Leicester.

- John, 3rd Earl of Gloucester, afterwards King of England, divorced 1199.
- Isabel, ob. 1216. = Geoffrey Mandeville, 4th E. of Gloucester.
- Amice = Richard De Clare, Earl of Hertford.
  - Gilbert de Clare, 6th E. of Gloucester, ob. 1230. = Isabel, da. of William Marshal, E. of Pembroke.
    - Richard de Clare, 7th E. of Gloucester, ob. 1262. = Maud, da. of John Lacy, E. of Lincoln.
      - Gilbert de Clare, 8th E. of Gloucester, ob. 1295. = Joan d'Acres, ob. 1307. = Ralph Mont Hermer, 9th E. of Gloucester.
        - Gilbert de Clare, 10th Earl of Gloucester, ob. 1314, S.P.
        - William, Lord Zouch, of Mortimer, ob. 1336. = Eleanor
        - Hugh, Lord De Spenser, jun., ob. 1326, 11th E. of Gloucester. = Elizabeth, da. of Willm. Montacute, ob. 1359.
          - Hugh, Lord De Spencer, ob. 1349, S.P.
          - Sir Guy Bryan, K.G. ob. 1391.
        - Margaret = Hugh Audley, 12th E. of Gloucester, ob. 1347.
        - Edward De Spenser, ob. 1342. = Anne, da. of Henry, Lord Ferrers, of Groby.
          - Edward De Spenser, K. G., ob. 1375. = Elizabeth, da. and heir of Bartholomew, Lord Burghersh, ob. 1409.
            - Thomas De Spenser, 14th Earl of Gloucester, ob. 1399. = Constance, da. of Edmund Langley, Duke of York, ob. 1417.
              - Richard Beauchamp, Lord Abergavenny, ob. 1421. = Isabel, ob. 1439. = Richard Beauchamp, Earl of Warwick, ob. 1439.
                - Elizabeth, ob. 1418. = Sir Edwd Neville.
                - Henry Beauchamp, Duke of Warwick, ob. 1446. = Cicely, da. of Richd. Neville, E. of Salisbury, ob. 1401.
                - Anne = Richd. Neville, E. of Warwick, ob. 1471.
                  - Anne, ob. infans.
                  - Isabel, ob. 1476. = George, Duke of Clarence, ob. 1477.
                    - Edward, ob. 1499.
                    - Margaret, Countess of Salisbury, ob. 1541. = Sir Rich. Pole.
                  - Edward, Pr. of Wales, ob. 1471. = Anne, ob. 1485. = Richard, Duke of Gloucester, afterwards king Richard III. ob. 1485.
                    - Edward, Prince of Wales, and Earl of Salisbury, ob. 1484.

After the death of King Richard III., the Lordship of Tewkesbury was annexed to the crown, who held it till 1547, the first year of the reign of Edward VI., when it was granted to Sir Thomas Seymour, who held it till his attainder, when it reverted again, and continued in possession of the crown till 1609, when James I. granted the Manor and Borough, *inter alia*, to the corporation of Tewkesbury, in whom it now remains.

The Abbey of Tewkesbury was the last of the religious foundations in this county that surrendered to King Henry VIII. The resignation was made by Abbot Wakeman, and fifteen of his Monks, 9th January, 1539, to Robert Southwell, Esq., William Petre, Edward Kairn, and John London, Doctors of Law. John Ap Price, John Kingsman, Richard Paulet, and William Berners, Esqrs., Commissioners, assigned by the King to take the surrender of divers monasteries.

A List of the Abbots of Tewkesbury, from the time of the Foundation of the Abbey by Robert Fitz Hamon.

1. Girald, Abbot of Cranbourne, admitted 1104; he returned to Winchester, where he had formerly been a monk, 1109.
2. Robert, elected 1110, ob. 1124.
3. Benedict, elected 1124, ob. 1137.
4. Roger, or Robert, elected 1137, ob. 1161.
5. Fromund, elected 1162, ob. 1178.
6. Robert, received benediction, 1182, ob. 1183.
7. Alan, Prior of Canterbury, received benediction 1187, ob. 1202.
8. Walter, elected 1202, ob. 1213.
9. Hugh, the Prior, elected Abbot, 1213, ob. 1214.
10. Bernard, elected 1215.
11. Peter, a Monk of Worcester, elected in 1216, ob. 1232.
12. Robert Fortington, the Prior, elected Abbot 1232, ob. 1253.
13. Thomas Stoke, elected 1253, ob. 1275.
14. Richard Norton, elected 1276, ob. 1282.
15. Thomas Kemsey, elected 1282, ob. 1328.
16. John Cotes, elected 1328, ob. 1347.
17. Thomas Legh, elected 1347, ob. 1361.
18. Thomas Chesterton, elected 1362, ob. 1389.
19. Thomas Parker, elected 1390. He was a great benefactor to the Abbey, ob. 1412.
20. William Bristow, elected 1414, ob. 1442.
21. John Abindon, elected 1443.
22. John Salys, elected 1468.
23. John Strensham, elected 14**. In 1476 he attended the funeral of Isabel, Duchess of Clarence, and died in 1481.
24. Richard Cheltenham, elected 1481, ob. 1509.
25. Henry Beoley, elected 1509.
26. John Wakeman, elected 1531. He was the last Abbot, and in 1541 was appointed the first Bishop of Gloucester.

Engraved by W. Wa[illegible]

The clear yearly value of all the Possessions of the Monastery, as well spiritual as temporal, besides 136*l.* 8*s.* 1*d.* granted in fees and annuities to several persons, amounted to 1,595*l.* 17*s.* 6*d.*

Amongst the jewels reserved for his Majesty's use, were two Mitres gilt, garnished with rugged pearl and counterfeit stones; and of silver plate for the same purpose, 1,431 oz. The ornaments reserved for his Majesty's use, were, one Cope of silver tissue, with one Chasuble and Tunicle of the same; one Cope of gold tissue, with one Chasuble and two Tunicles of the same. It appears by a Grant made in 34 Henry VIII., that before, and at the time of, the dissolution, the body of the Abbey was used as the Parish Church, and that the Parish had preserved it from destruction, and had then purchased of the King, the Chancel, Tower, Bells, Clock, Chimes, and Churchyard for the stipulated sum of 483*l.*

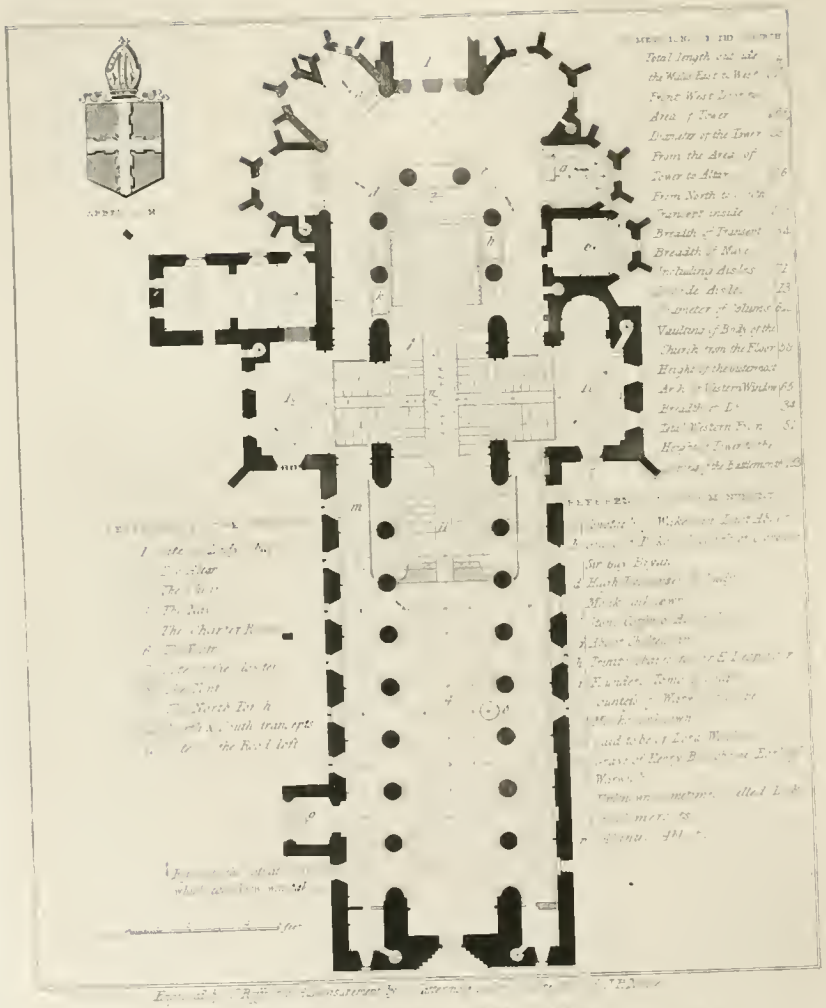
PLATE I. VIEW OF THE NORTH TRANSEPT AND TOWER.

The earliest Towers of Anglo-Norman architecture were placed, in the conventual churches, between the Transepts, and when accompanied by others on the west Front, as at Lichfield, were distinguished by the appellation of Rood spires, being in the very centre of *the Cross*, which usually formed the ground plan of the building. There was formerly a lofty Spire of wood, covered with lead, upon this Tower, which, according to Dyer's History of Tewkesbury, from the Black Book belonging to the Corporation, was erected by Robert, first Earl of Gloucester, the son of Henry I., and fell down in the time of divine service, upon Easter day, 1559. A very ingenious author on the antiquities of this Church considers the spire of more modern date. "The exterior of the Tower has undergone less change, and is of a more unmixed Norman character than any other part of the building; for the spire formed no part of the original design: the battlements and pinnacles have been renewed, but probably not in any very different manner from what they were built at first, as it does not seem quite clear, notwithstanding the current opinions to the contrary, that pinnacles were *never* adopted by the earliest Norman builders; though it is certain they prevailed much more generally, and in a rectangular instead of a conical form, after the pointed arch was introduced. Battlements seem to have been a Norman improvement on the plain parapets, or hanging eaves, of the Saxons, suggested probably by their own fortified castles; these likewise were more lavishly employed, as well in the inside as the outside of their buildings, when the Norman yielded to the Gothic style; the predominant zig-zag moulding, which laces the heads and sides of the arcades,—the pillars and pilasters rather elongated beyond the dimensions of earlier times,—the two conjoined arches under a larger one,—and the range of small arches whose heads intersect each other,—all these dis-

tinguishing peculiarities, which occur in this conspicuous member of Tewkesbury church, are so many testimonies of its having been erected soon after the Conquest."—*Cursory Disquisition on the Conventual Church of Tewkesbury, &c.* p. 28.

The Tower rises above the Body and Transepts in a plain base, with an ornamented superstructure divided into three stories, above which is the embattled parapet and pinnacles at the angles, of comparatively modern construction; the height of the whole to the coping of the battlement is one hundred and thirty-two feet. The first story above the basement is adorned with a range of arches and columns, admitting three windows upon each side; above this is a very curious series of intersected arches, such as have been presumed to have given the idea of the first pointed arch, which division is again surmounted by a similar range of arches to the lower story, but with only two windows upon each face, which are however divided into two lights, though under one arch.

The author, whom we have before quoted, presumes that this was one of the same sort of Towers spoken of by Mr. Warton, which he tells us "were calculated to produce the effect of *the Louvre*, or Lantern, in the inside, and were originally open almost to the covering," and instancing Winchester Cathedral, he adds, "nearly the whole of the inside of this Tower was formerly seen from below, and for that reason its side arches or windows, of the first story at least, are artificially wrought and ornamented." The same remark might be justly applied to the Tower of Tewkesbury, where we may perceive, in that part of it now used as a Belfry, more pains employed in the workmanship than if it had always been shut up from the Church below, as it now is, would probably have been bestowed upon it. The present floor of this room is laid upon a vaulted ceiling, springing from corbels of more delicate execution than those in the Nave, and bearing evident marks, from the pointed style of it, and from the arms which occur in it, of a much later date than the Tower itself. In the walls surrounding it, there is the same sort of Gallery, as in the Nave and Transepts, for the purpose of giving access to the higher parts of the building; which would be wholly without a meaning in this place, if we could suppose that the present floor had always belonged to it. It may be further urged, in support of this having been *a Louvre Tower*, that there was, till very lately, a square strong building in the Churchyard, which had every appearance of having been built as *a Campanile*, an edifice often placed apart, and so called from the purpose it was applied to, of holding the bells; for in the oldest Cruciform Churches, the convenience of their affording a Belfry, was but an afterthought, or at least, a secondary object, in the construction of Towers; as the great additional strength which they gave by their incumbent weight, to the main arches of the building, would be alone sufficient to recommend them.—*Curs. Disq.* p. 30.



The Tower now contains eight bells in the upper story; in 1632 the four bells, originally belonging to the Church, were cast into six, and in 1696 these six bells were re-cast into eight, the expenses of which were defrayed by voluntary contribution.

PLATE II. THE GROUND PLAN.

The Form of the Cross is adopted in the Plan of this venerable edifice, " which," says Eustace, the classical traveller in Italy, " seems to have been introduced about the end of the fifth century; the Church of St. Sophia, at Constantinople, erected in the sixth century, is in that form, which very happily combines variety with unity, and beauty with convenience." Another elegant writer, who agrees in the early introduction of the Cruciform Plan, thus expresses his opinion upon its comparative merit with reference to that of the Greek temples: " Upon the establishment of Christianity, external magnificence was sacrificed to internal decoration and the oblong square, the ground plan, peculiar to the ancient Temples, being extremely simple in their interior, but sumptuous to view, was gradually formed into the Greek and Latin Cross, which is much more favourable to superstition than to beauty."—*Dallaway.*

We are, however, more disposed to agree with a modern critic, who has defined the peculiar excellence of this favourite form of the ecclesiastics of the middle ages, and thus dilates upon the increased effect produced by its adoption. " The Transepts," he says, " vary the long line of the building by a conflexion of lines and angles, and preserve, by the partial exposure of battlements and pinnacles, the appearance of extent beyond what the eye can immediately comprehend, which is a common and important character of Ancient Architecture, the grandeur of which is no more the result of dimension, than its beauty is of ornament. The Architects applied both as aecessaries, but depended on neither alone for the merit of their buildings."—*Observations on Magdalen College, Oxford,* p. 59.

The uniformity of the Latin Cross, in the ground plan of Tewkesbury Abbey Church, is only broken by the various sepulchral Chapels at the east end, which spread like a *Nimbus*, or glory, from the transept arms to the head of the figure. More eastward was formerly *The Lady Chapel,* now destroyed, presumed to have been founded by Gilbert de Clare, the first Earl of Gloucester, of that illustrious Family; all of whom are also supposed with great probability to have been interred within its walls.

PLATE III. VIEW OF THE SOUTH SIDE OF THE CHURCH.

The total length of the building, which is seen in this view, is upwards of three hundred and twenty feet. It was upon this side of the Church, westward of the Transept, that the beautiful Cloisters of the Abbey were situated. The remains of the panelled arches of one side

of the square are still to be seen on the wall of the Church, above which are four pointed windows of three bays each, giving light to the south aisle. In the Clerestory are inserted seven windows, in the Tudor style, and above it is a modern Doric parapet. The present roof of the nave is somewhat flat, but that it rose to a higher pitch in its original state, may be seen by the weather-moulding, where it joined to the Tower.

In the end of the South Transept are two comparatively small windows of two lights. A large and substantial buttress, graduated in six stages, supports the western angle, and upon the east side is an ancient Chapel, having within it a semicircular apsis for the altar; beyond this, in the View, are seen the Vestry and two other Chapels, over which are the pointed windows of the Choir, under angular gables, ornamented with crockets and finials, the whole surmounted by an open parapet of indented work, capped with small battlements.

PLATE IV. VIEW OF THE WESTERN FRONT, NORTH PORCH, &c.

The great western *Porticus* is formed by an immense and beautiful semicircular receding arch, sixty-five feet in height, and thirty-four feet wide, now filled by a pointed window of seven bays; four transoms divide it again into five stories, each compartment forming a pointed arch, feathered. The whole window is of modern construction, erected after the destruction of one that was blown down on the 18th February, 1661, during a violent storm, and rebuilt in the year 1686. The introduction of this pointed window has entirely changed the character of the West Front. In its original state, this Anglo-Norman Arch, which is supported by six slender cylindrical pillars on each side, probably contained several windows similar in their dimensions to those in the Tower, with a doorway beneath them. When the application of mullions and transoms became known, the architects were enabled to enlarge their apertures for light, and a window similar to the present might have occupied the place as early as Edward the Third's reign.

The Turrets on the sides of this Western Front bear the same characteristic embellishments which distinguish the Centre Tower, and fix their erection to the same early period, having been evidently constructed "as antagonists to the overbearing pressure on the centre of the Arch;" they are each crowned by a clustered pinnacle, similar to that upon every angle of the Great Tower. The pointed windows of the aisles appear of the date of Edward the Third's reign.

Over the front of the north Porch, the west side only of which is seen in this View, is a statue of the Virgin Mary, to whom the Church was dedicated.

On the right hand of the approach to the Church, in the Church-yard, which is shaded by rows of chesnut and other trees, is a very ancient tomb, which has no inscription upon it, but seems to have had an upright cross mortised into it, the lower part of which still remains.

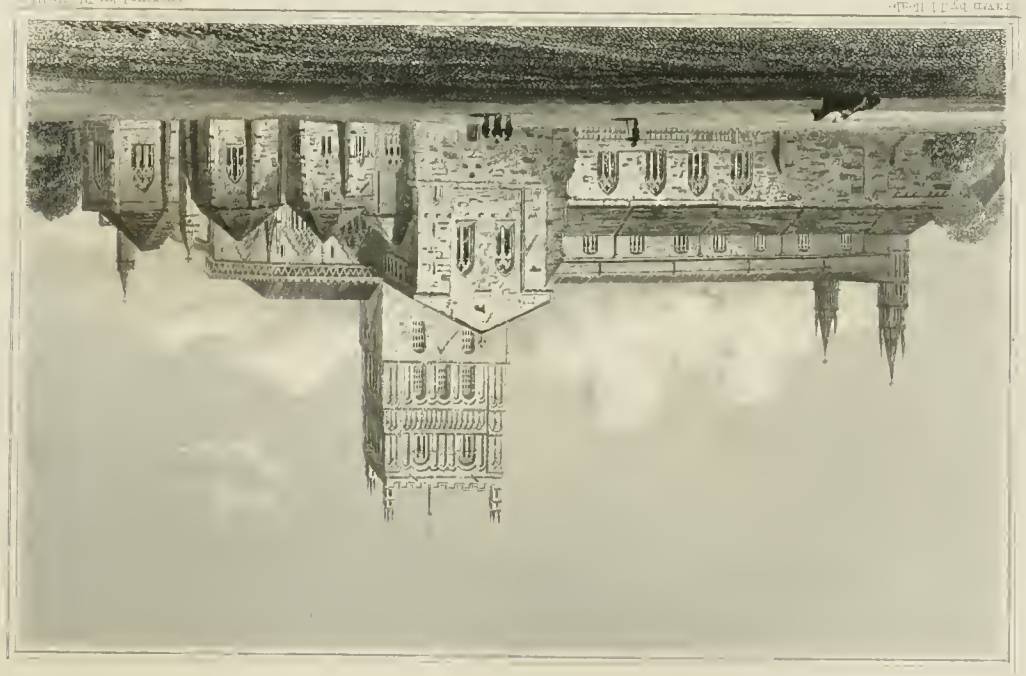


PLATE V. VIEW OF THE NAVE, LOOKING WEST.

The Nave of this Church, constructed wholly in the Norman style, will be admired for the very fine effect produced by the sublime grandeur of the architecture. It is formed by seven massive uniform cylindrical columns ranged on each side, supporting a series of semicircular arches, above which is a Triforium, or gallery of communication, and over that the Clerestory windows. The ceiling of the Nave has evidently been added since the introduction of the pointed style, being groined in a very handsome manner with numerous ribs and sculptured bosses a tall the intersections; the whole is painted and gilt.

In the foreground of our view, upon the south side of the Nave, is the Font, which has been introduced since the Church became Parochial, as the right of Baptism was seldom granted to monastic institutions, except by special favour. It appears, from its construction, to be about the date of Queen Elizabeth's reign, and bears upon it this inscription:

ONE LORD, ONE FAITH, ONE BAPTISM, EPHES. 4, VER. 5.

The monument against the third column from the west, upon the south side, seen in the view, is surmounted by a shield, *Azure, a fess, ermine, between three wolves' heads erased, or*, Tayler, impaling, *or, a fret, azure*, Eaton.

Insigne pietatis exemplar. Mariæ charissima uxor Georgii Tayler Gen: Filia Reverendi Roberti Eaton Sen. primo Aprilis die. Anno domini 1726. patienter expiravit ætat. 62. et hic juxta intercolumniam cum matre et sorore suis requiescit, et in hoc templo, prope ostium adyti, præfatus Robertus, bujus ecclesiæ quondam dignissimus pastor, cum filio Johanni suo sepultus. Georgius Tayler Gen: Mariæ præd. Maritus, ob. 19 Decembris, anno Salutis 1735, ætatis 67. Anna Hayward Georgii, præd. Neplis, ob. 23 Jan. 1749, æt. 13. Mariæ Annæ, Mater Georgii Tayler Filii, obiit 2d die Decembris, 1785. Mary Hayward, Jun. ob. July 27, 1811, æt. 82.

In the north aisle of the Nave, near the Transept, is a cumbent monumental figure under an arch within the wall, long called the Tomb of Lord Wenlock, who was slain in a moment of despair at the celebrated Battle of Tewkesbury, in 1471, by the Duke of Somerset, under whom he had a command. John Lord Wenlock is known to have been buried at Luton, in Bedfordshire, where his tomb still remains, and the monument in question is of much earlier date than the time of Edward IV. The figure of the knight is represented in a praying attitude, with an arming sword by his side, and a lion at the feet; over the armour, which is of plate, he wears a jupon, adorned with arms, and upon his left arm a shield, blazoned with the same, viz. *a chevron, between three leopards' faces*, which is certainly not the armorial bearing of Lord Wenlock; under the head is the crest, *a lion's head*.

Upon the south side of the Nave, opposite to the last, is another ancient monument, misnamed that of Edmund Beaufort, Duke of Somerset. beheaded after the same battle. This tomb, as well as the before-mentioned, appears to be of the date of Edward the Third's reign, and consists of an ogee formed arch, ornamented with crockets, and answering to the place of the finial is an angel, bearing a plain shield; within the spandrils of the foils, into which the head of the arch is divided, are two shields represented to be pendent, that upon the dexter side bears *a lion rampant*, and that upon the sinister, *three chevrons*, the arms of Clare, indicating that it is the monument of some knight who had married a daughter of the House of Clare, the chiefs of which were Earls of Gloucester, and considerable benefactors to the Abbey: no figure remains on the tomb; it was opened in 1795, but was found to contain only rubbish.

Between two of the columns in the Nave is an ancient slab, bearing the following inscription in Lombardic characters:

LEGER DE PARR GYT ICI, DIEUX DE SA ALME EN EIT MERCI.

The following curious anagrammatical inscription is on a brass in the Nave:

In hoc Tumulo sepulto jacet Amia uxor Johannis Wiatt, Tewkesburiensis Generosi quæ spiritum exhalavit xxv August Ao Dni——. In cujus obitum versiculos perlegito subsequentes.

A me disce mori, mors est sors omnibus una:
M ortis et esca fui mortis et esca fores.
I n terram ex terra terrestris massa meabis;
E t capiet cineres urna parata cinis.

V ivere vis cœlo, terrenam temnito vitam;
V ita piis mors est mors mihi vita piæ.
I eiunes, vigiles, ores, credasq. potenti.
A rdua fac: non est mollis ad Astra via
T e scriptura vocat, te sermo ecclesia mater;
T eq. vocat sponsus, spiritus atque pater.

Against one of the columns of the Nave is a monument for Mr. Thomas Hartlebury and family. At the west end of the Nave, on the north side, is a mural monument to the memory of Richard Bridges, Lieutenant of the Navy, and his children, and against the north wall of the Aisle is a tablet to Benjamin Jacobs, who died 2nd August, 1785, æt. 40.

The principal monuments in the Transepts are to the following: Mrs. Anne Slaughter, daughter of Daniel Pert, Esq., ob. 28, Oct. A. D. 1640. æt. 84. Arms, *Argent, a saltier, azure.* Slaughter, impaling, *Argent, on a bend, gules, three maseles of the first.* Pert.

Mary Oldisworth, daughter of Thomas Chamberlayne, of Oddington, Esq., who lived a virgin twenty-nine years, a wife five, and a widow thirty-nine; she died 4th August, 1684, æt. 73. Arms, *Gules, on a fess,*

Drawn by J. P. Neale

Engraved by W. Wallis

TEWKESBURY CHURCH.

Pl. 5

THE [illegible]

[illegible]

argent, three lions passant guardant, azure. Oldisworth, impaling, *Gules, an escutcheon, argent, within an orle of mullets, or.* Chamberlayne.

Priscilla, wife of Henry Tracy, Esq., of Southwick, the only daughter of Charles, son of William Lord Eure, Baron of Witton and Maldon, ob. 14 Mar. A. D. 1632. Arms, *Quarterly, or and gules, on a bend, sable, three escallops, argent,* Eure.

John Roberts, Gen. of Fiddington, ob. 1631. æt. 77. Arms, *Per pale, argent and gules, over all a lion rampant, sable,* Roberts.

A monument of freestone bears the following inscription:

> Memoriæ Sacrum. Clarissimi Patri Conano Richardsono ab Equestri Familia Richardsonorum de Pershore Oriundo, cujus recentiorem ætatem, linguarum Varietas peritia inartibus progressum vero hujus oppidi summa tertiaq. præfectura merito decoraverunt.—Cui vero cum octogessimum sextum ætatis suæ attigisset annum, Ehui postremus illuxit dies. Ejus unicus filius Edwardus Richardsonus amoris ac pietatis ergo parentavit.

Arms, *Argent, on a chief, sable, three lions' heads erased, of the first, langued gules,* Richardson.

The Nave of the Church is separated from the Choir by a Screen and Gallery, containing an Organ, which originally belonged to Magdalen College, Oxford, where in his youth Oliver Cromwell had been so delighted with it, that after he became Protector he had it conveyed to Hampton Court, and placed in the Great Gallery there for his amusement. At the Restoration it was sent back to Oxford, but another having been presented to Magdalen College, it was finally removed to Tewkesbury Church in 1737.

PLATE VI. VIEW OF THE CHOIR, LOOKING TOWARDS THE ALTAR.

The substructure of this part of the Church is wholly Norman; upon the massive circular columns of the original work, the Choir rises in pointed arches to the roof, which is richly groined and painted; the bosses at all the intersections of the ribs are particularly fine, some are sculptured to represent foliage, others small groups, &c. &c. The peculiar character of the architecture of the upper part of the Choir is that which is sometimes called the decorated style, in use about the time of Edward III. and Richard II.; and as Abbot Parker is stated to have built much, we may reasonably conclude the Choir to have been finished during his abbacy: he died in 1412. The large painted windows at the east end, a most beautiful and striking termination of the view, are divided into four lights each, the mullions of which branch into flowing tracery in the heads; the upper compartments are filled with glass of a deep red, the admirable *ruby,* so difficult of attainment by modern glass-painters. Upon this are delineated branches of the vine, with the leaves and fruit of white colour. The heads of the arches to the bays, or grand divisions of the windows, are adorned with splendid double canopies, rising over

the figures of the Earls of Gloucester, &c., which form the most interesting portion of the window. The series of benefactors here represented consists of eight whole length figures, very similar in their general form and position, whose costume, with the general style of the workmanship, fixes the execution of the windows to the period of Edward III.: they are full faced, having on their heads conical basinets, to which are attached camails, for the protection of the throat, and on the shoulders appear the ailettes; the armour in which their bodies are cased is of the mixed kind, mail and plate, but is covered with the surcoat or jupon, blazoned with the arms of each individual, marking precisely the person represented. They hold lances in their hands, and the ground, or base of each figure is a lawn, or carpet worked with flowers, &c. The portraits may be surveyed in the following order. Vide also the pedigree, p. 3, of this account.

1. Robert Fitz-Hamon, Founder of the Abbey. Arms, on his surcoat, *Azure, a lion rampant guardant, or.*

2. Robert the Consul, first Earl of Gloucester, natural son of King Henry I. Arms on his surcoat, *Gules, three rests, or.* Much difference of opinion exists amongst heraldic writers as to the precise meaning of this bearing, which is sometimes called a sufflue, and clarion; it appears, with the greatest probability, to represent the rest, or case, used by archers for carrying the long bow when on a march, or not in action.

3. Gilbert de Clare, sixth Earl of Gloucester, &c. Arms on his surcoat, *Or, three chevrons, gules.*

4. Richard de Clare, seventh Earl of Gloucester, &c. Same arms.

5. Gilbert de Clare, eighth Earl of Gloucester, &c. Same arms.

6. Gilbert de Clare, tenth Earl of Gloucester, &c. Same arms.

7. Hugh, Lord De Spenser, styled eleventh Earl of Gloucester, he having married Eleanor, the eldest sister of Gilbert de Clare, the last Earl of that illustrious family. Arms on his surcoat, *Quarterly, argent and gules, in the second and third quarter a fret, or; over all a bend, sable.*

8. William, Lord Zouch of Mortimer, second husband of the abovementioned Eleanor de Clare; he died 1st March, 1336, and was buried in the Lady Chapel. His monumental effigy is still preserved in the grounds at Forthampton. Arms on his surcoat, *Gules, bezanty.*

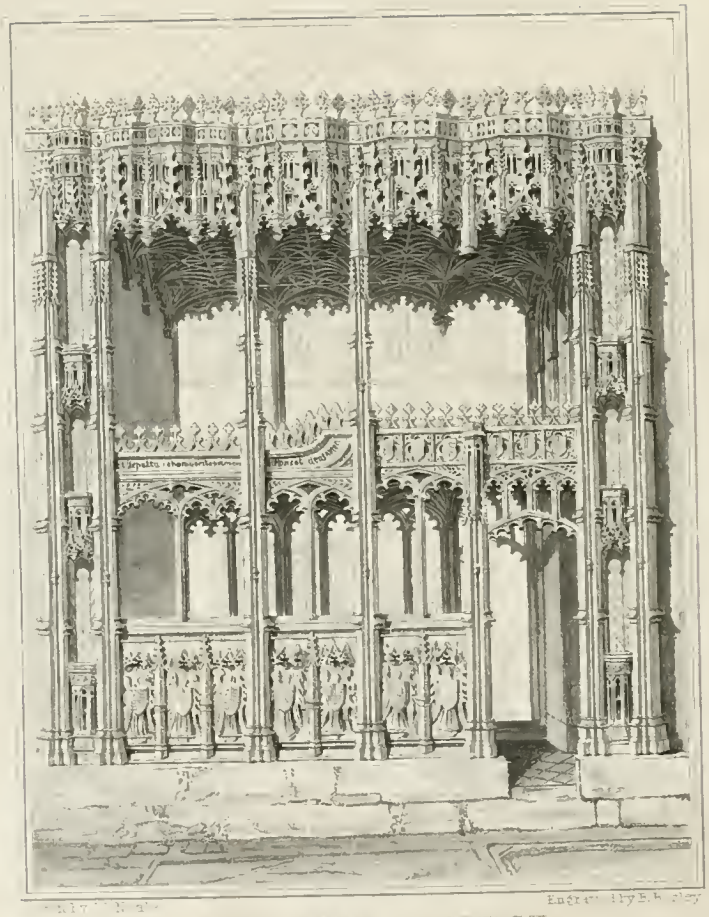
Below the figures are large diapered compartments; the other window contains four whole length representations — 1. The Prophet Daniel. 2. Jeremiah. 3. King Solomon. And, 4. The Prophet Joel. Other arms in these splendid windows are, *Argent, a lion rampant, sable*——. *Barry, argent and azure*, Grey. *Barry nebulé, argent and gules, a bend, azure*, D'Amorie. *Argent, a lion rampant, sable, crowned, or*, &c. &c., together with *Gules, a cross ragulée, or*, the arms of the Abbey of Tewkesbury; but the coat given in Tanner's Notitia Monastica, in Willis's Seals

of Parliamentary Abbeys, and in Rymer's History of the Benedictines, is *Gules, within a border argent, a cross ragulée, or.*

The Altar-piece, which is of the Doric order, with an elliptical pediment, was erected in the year 1726 by private contribution, at which time the pews and seats in the Church were repaired. Behind the High Altar was formerly the Chapel of St. Edmund the Martyr, on the ceiling of which was represented the Legend of his life, his being shot with arrows, beheaded, and the wolf defending his head from other beasts. On the south side of the Altar are two very curious and ancient canopied Stalls, the fronts of which are painted chiefly in red and gold, the backs diapered in various pattern. There were originally three of these stalls.

On the north, or opposite side of the Altar, is the splendid Monument of Hugh, Lord De Spenser, jun., and his Lady, Eleanor de Clare, Countess of Gloucester, in whose right he held the Lordship of Tewkesbury, and was Patron of the Church. After the death of Piers Gaveston, Earl of Cornwall, this nobleman became the favourite of King Edward II., and a participator in the dissensions between that monarch and the confederate Barons. He was at length taken prisoner at Hereford, and by the Queen's orders was hanged, drawn, and quartered in 1326; some of his limbs were privately buried in this Church, and this Monument was erected to his memory by his wife, Eleanor de Clare, who died in June, 1337, and was here buried: no inscription is upon the tomb, but the effigies of both the lord and lady remain tolerably perfect. The Monument is so delicate in its execution, that it has suffered materially in the ornamental part, particularly of the *Couronnement*, or canopy, which is of the richest description, and extremely similar to that over the tomb of Sir Guy Bryan, of which we have given a view, vide Plate VIII. The basement of the Tomb of Lord De Spenser is panelled in a series of trefoil-headed arches. At the head of this tomb is the sepulchral Monument of Robert Fitz Hamon, the Founder of the Abbey, which was inclosed within the present screen of stone-work by Abbot Parker; and more towards the west upon the same side, is the Chapel of St. Mary Magdalen, erected by Isabel de Spenser, Countess of Warwick. On the opposite side of the Choir, at the foot of the steps of the Altar, is the Chapel of the Holy Trinity, containing the Monument of Sir Edward De Spenser, Knight of the Garter, and his wife Elizabeth, the daughter and heiress of Bartholomew, Lord Burghhersh. He died in 1375, and his effigies in armour is placed at the top of this Chapel in a supplicatory posture. Upon his surcoat is painted the arms of De Spenser. His lady died in 1409. The opposite side of this sepulchral Chapel in the south aisle is seen in the foreground of Plate XI.

On a column upon the north side of the Chancel is a Monument of white marble, " In memory of George Peyton, M. D., who died Octo-



Clarence, and the vigils were observed by the duke's own family, until the next day, which was the vigil of the Epiphany. The suffragan of the Bishop of Landaff celebrated the first mass of St. Mary, in St. Mary's chapel; the second mass of the Trinity was celebrated by the Lord Abbot at the altar; and the suffragan of the Bishop of Worcester celebrated the third mass of eternal rest, at which Peter Wild, D. D. of the order of Minors at Worcester, preached a sermon in the choir before the assembled prelates. Mass being ended, the body was left under the hearse in the midst of the choir, for thirty-five days, when solemn exequies were daily performed during that time in the convent. Her body was afterwards buried in a vault behind the high altar, before the door of the Lady Chapel, and opposite the door of St. Edmund the Martyr's chapel. George, Duke of Clarence, who derived from his wife Isabel the titles of Earl of Warwick and Salisbury, was executed in the Tower of London in the next year, and was also buried in the vault behind the high altar, as shewn in our ground plan.

PLATE VII. VIEW OF THE SEPULCHRAL CHAPEL OF ISABEL, COUNTESS OF WARWICK.

Between two of the large Anglo Norman pillars, on the north side of the choir, stands the elegant chapel erected by Isabel, Countess of Warwick, in 1438, and by her dedicated to Saint Mary Magdalen. It consists principally of two open screens, one towards the choir, and the other fronting the north aisle, which are distinguished by the exuberance of their decoration, amidst which is observed such a degree of simplicity in the character of its ornaments, as to entitle it to a high rank amongst the specimens of this style of architecture. The north side is chosen for our view, as exhibiting the whole front, the lower part of the chapel next the choir being concealed by the ancient wooden seats of the Monks that have been placed against it; the whole screen is exactly eighteen feet nine inches in height, and about seventeen feet wide, the door-way being six feet three inches high, by two feet two inches wide; the open screen rises about half the height of the chapel, the highest part being at the west end, and the whole oratory is covered by a most beautiful canopied roof, enriched with pendents, dividing it into three compartments, from north to south, this elegant production is faced on the exterior by a series of canopies, which are supported by light ornamented piers containing niches for six statues, three upon each side, between light pinnacled buttresses; upon the upper band or fascia of the screen; beginning on the south side is the following inscription :—

Mementote Dne Isabelle Le De Spenser comitesse de Warrewic, que hanc Capellam fundavit in Honorem Beate Marie Magdalene et obiit Londinus apud Minores Anno Dni MCCCCXXXIX die sci Johannis Evangelistæ, et sepulta in choro, in dextram Patris sui. cujus anime Pareat Deus, Amen.

Arms upon the side of the chapel next the choir, over the door, 1.

France and England, quarterly, King Edward III. 2. *Castile and Leon, quarterly*, Peter King of Castile and Leon. 3. *France and England, quarterly*, Edmund of Langley, Duke of York. 4. *France and England impaling Castile and Leon*, Isabel of Castile, Duchess of York. 5. *Clare quartering De Spenser*, Thomas De Spenser, Earl of Gloucester. 6. *Clare quartering De Spenser and impaling France and England*, Constance, Countess of Gloucester, who was the daughter of Edmund of Langley, Duke of York, and mother of Isabel, Countess of Warwick, the founder. The armorial bearings upon the side of the chapel next the aisle, which is shewn in our view, are as follows: the basement, in three divisions, contains, in the first, three angels under canopies bearing shields, 1. *France and England, quarterly*, King Edward III. 2. The bearings upon this shield are entirely destroyed. 3. *France and England, quarterly*, Edmund of Langley, Duke of York. In the second division of the basement are two angels bearing shields. 1. *France and England, quarterly*, impaling *Castile and Leon, quarterly*, Isabel of Castile, Duchess of York. 2. *Clare and De Spenser, quarterly*, impaling *France and England, quarterly*, Thomas de Spenser, Earl of Gloucester. In the third division two angels bearing, 1. *France and England, quarterly*, in chief, and *Castile and Leon, quarterly*, in base, impaling *Clare and De Spenser, quarterly*, Constance, Duchess of Gloucester. The arms on the fascia and over the door are, in each compartment, three, 1. *The Royal Arms of England.* 2. *The Arms of Clare, Earls of Gloucester.* 3. *Clare impaling England*, Isabel, Countess of Gloucester, and John, afterwards King of England. 4. *De Spenser*, Hugh, Lord De Spenser. 5. *De Spenser*, impaling *Clare*. Eleanor, Countess of Gloucester, wife of Hugh, Lord de Spenser. 6. *Clare and De Spenser, quarterly*, impaling, *Burghersh*, Sir Edward De Spenser, K. G. A critic, whom we have before quoted, thus describes this beautiful specimen of architecture. "The Countess of Warwick's chapel, for so should this gem of antiquity be called, partakes decidedly of the *Florid Gothic*, which began to prevail in the reign of Henry VI. and soon reached that plenitude of ornament which we may admire rather than approve; it is to the superabundance of its decoration, that our objection lies. There can be but one opinion on the praise which belongs to the exquisiteness of finishing by which the several parts of it are distinguished. The entablature appearing to rest upon light buttresses of singular beauty, gives us an assemblage of fretwork which may vie with the finest specimens of similar workmanship in the kingdom, the elegant palm-leaved parapet which occurs in the division between the stories; the numerous escutcheons blazoned; the niches and pedestals under their respective canopies, once ornamented with figures, which fanaticism has dislodged; the pendents, dropping like congelations in a grotto, from a roof adorned with a most delicate tracery, spread over it like a web, these, and a countless multitude of minuter beauties, almost distract attention, and overwhelm the judgment with their different claims to notice."—*Curs. Disq.* p. 104.

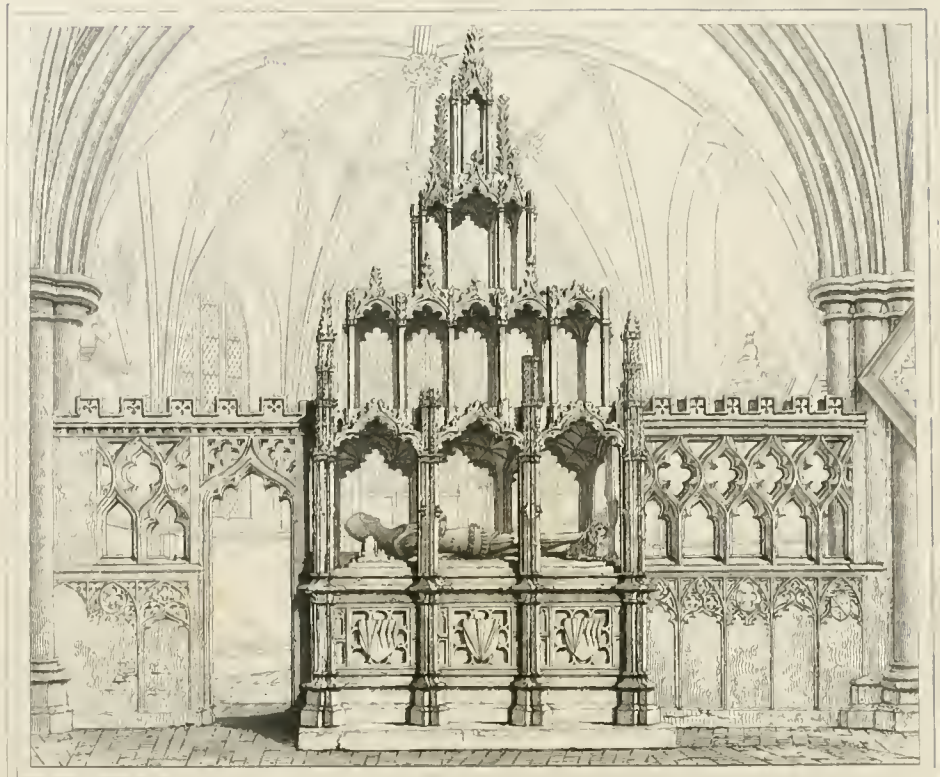


PLATE VIII.—VIEW OF ST. MARGARET'S CHAPEL, WITH THE MONUMENT OF SIR GUY BRYAN, OB. 1391.

This light and elegant specimen of monumental architecture, erected to commemorate Sir Guy Bryan, a Knight of the Garter, occupies the centre of an open screen which divides the Chapel of St. Margaret, or, as it is now called, *Bryan's Chapel*, from the north aisle, the entrance to the Chapel being at the west end, at the head of the tomb.

Sir Guy Bryan, or de Bryan, was a person of very great note in the reign of Edward III. He was standard-bearer to the King in the last notable fight with the French, at Calais, in 1349, and obtained a pension of two hundred marks for life, for his gallant behaviour, and for his prudent bearing of the standard there, against the enemy, and there strenuously, powerfully, and erectly, sustaining it. He was constituted Governor of St. Briavel's Castle, and Warden of the Forest of Dean, and was Ambassador with the Duke of Lancaster to the Pope, to obtain a ratification of a League between France and England, and was afterwards created a Knight Banneret, and again was Ambassador to Rome. He had second grant of two hundred pounds per annum, and the Manor of Portham, in Devonshire, and was appointed Admiral of the West in 1370. In 1371, upon the death of Sir John Chandos, K.G., he was installed Knight Companion of the most noble Order of the Garter, and married Elizabeth, the daughter of William Montacute, Earl of Salisbury, K.G., widow of Hugh, Lord De Spenser, who died in 1349 without issue. He was summoned to parliament amongst the Barons of the realm, from the 24th of Edward III. to the 13th of Richard II., inclusive, the year following which he died, leaving Philippa and Elizabeth, his grand-daughters, his heirs, who were the only children of Guy de Bryan, his son, who died during the lifetime of his father.

Sir Guy Bryan founded and endowed a Chantry at Slapton, near Kingsbridge, in Devonshire, and appropriated certain rents in Bristol to the office of sacrist in this Abbey, and also to the priest who should say the first mass for his soul, every day, at the Altar of St. Margaret, within the Chapel, with other prayers for his ancestors and posterity, viz. the mass of the Trinity, on Sunday; the mass of the Holy Ghost, on Monday; the mass of St. Thomas, on Tuesday; the mass of the Holy Rest, on Wednesday; the mass of the Ascension, on Thursday; the mass of the Holy Cross, on Friday; the mass of St. Mary, on Saturday; and to whatever priest should so officiate, a weekly stipend, also to the priest who shall celebrate mass on his anniversary, or on the anniversary of his wife, Elizabeth, if the Abbot, five shillings, and, if the Prior, three shillings and four-pence; to him who should read the Gospel, to the reader of the Epistle, to him who should hold the paten, and to the

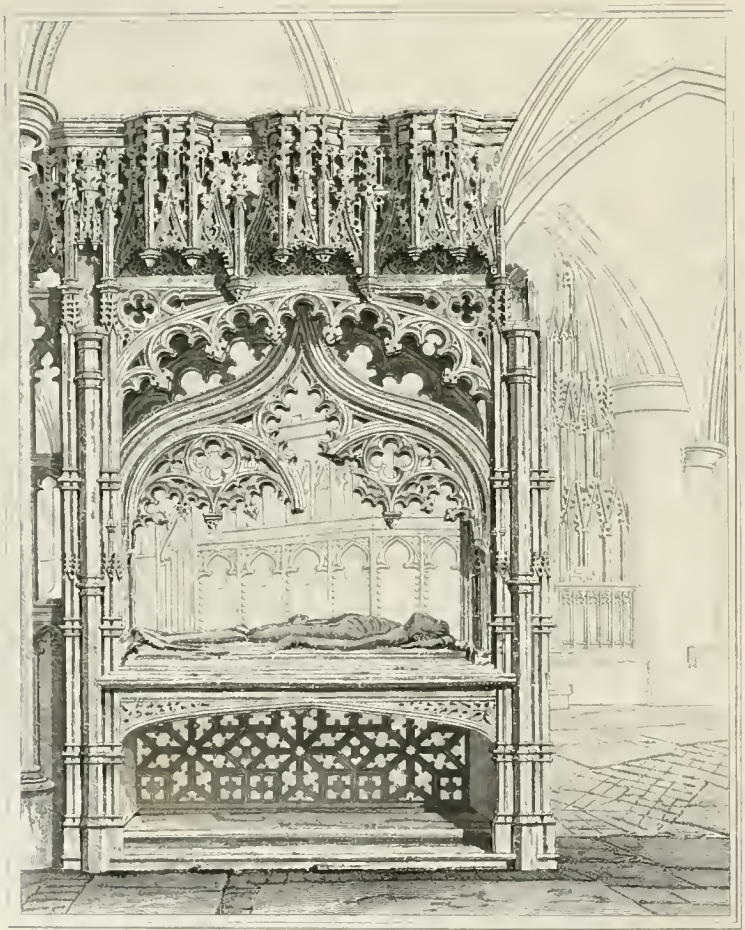
precentor and his two assistants, eight pence a piece; to the Prior, twelve pence; and to every monk, four pence.

Elizabeth Montacute, his wife, died many years before him, in 1359, when her whole dowry, including Hanley Castle, Tewkesbury Manor, Malvern Chace, &c., devolved to her first husband's nephew, Edward de Spenser, K. G.

"The name of Sir Guy Bryan must be joined with that of De Spenser as a great benefactor to this Church, in putting up the ceiling under the tower, in enlarging the windows, and perhaps in completing several designs began and prosecuted by Elizabeth's former husband, till death overtook him, and to which, with singular delicacy, Sir Guy Bryan might have allowed only the arms of the original projector to be affixed; a resemblance, doubtless, has been intended between their monuments, but the copy will not bear to be examined with the original, under any other association it might obtain praise. It has, however, the advantage of being placed in a better light, and a more commanding situation."—*Curs. Disq.* p. 100.

The principal difference between the monuments of Sir Guy Bryan, and that of Hugh, Lord De Spenser, which is represented near Abbot Wakeman's monument, in Plate IX., consists in the decorations of the basement, or altar, upon which the figure reposes; the latter is panelled in small trefoil-headed arches, while that of Bryan is divided into three large quatrefoiled compartments, the centre of which is charged with the armorial shield of Sir Guy Bryan, *Or, three piles, in point, azure,* and those on each side with the same arms impaling the coat of Montacute, *Argent, three fusils in fess, gules.*

The Knight is represented by a cumbent statue of alabaster, admirably executed, and in the attitude of drawing his sword, which is a departure from the general style of the period, but is frequently found in monuments of an earlier date; the figure is now much mutilated, but is a most valuable specimen of monumental sculpture, from the extreme richness and peculiarity of the armour; it has originally been painted and gilt, although little of that gaudy decoration is now to be discovered, even to the eye of an experienced antiquary. The armour is complete, but of the mixed kind; the head is covered with a conical basinet, to which, by a red lace, is attached the camail, formed in a very curious manner, apparently of wires, bent to take the form of rings extending all round, which is particularly explained in *Meyrick's Ancient Armour*, vol. ii. Under the jupon was usually worn a convex breastplate, the form of which is evident in this figure. The jupon, itself of Arabic origin, and generally composed of silk or velvet, is represented as embroidered, or worked with the arms of Bryan, most curiously diapered with a raised composition, which is clearly to be seen under the right arm, where it is less worn than in the other more exposed parts of the figure;



Engraved by B Bosley

TEWKESBURY CHURCH.

it reaches to the middle of the thighs; the arms are covered by the mail sleeves of the haubergeon, and the vant bras of plate, the left arm is unfortunately broken. His military girdle of red and gold, sustained a sword and dagger, both also broken; his chausses are of mail, with slips of plate above and below the genouilliers, and his feet rest on a lion; the crest, under the head of the figure, is much mutilated, and appears to resemble a griffin's head; but from a monumental brass in Seale Church, in Kent, to the memory of Sir William Bryan, Knt., it seems that a bugle horn was the family crest.

The canopy, or *couronnement*, exhibits a most elegant design of the pointed style, and consists of four stories of foil-headed arches, open, and supported by buttresses of an extremely light construction, terminating in small crocketted pinnacles; some of the buttresses are now out of the perpendicular, and some of the pinnacles gone.

Within the Chapel of St. Margaret are monuments for Thomas Atkyns, Esq., son of Richard Atkyns, Esq., of Tuffley, who died in 1608; and for Mr. Robert Porter, who died in 1703.

PLATE IX.—CENOTAPH OF ABBOT WAKEMAN, FIRST BISHOP OF GLOUCESTER.

The Prelate, for whom this splendid memorial was erected, was born in the adjoining county of Worcester, and received an education for the Church, amongst the Benedictine monks in Gloucester College, in the University of Oxford, of which order he became a member, and at length succeeded Henry Beoly in the Abbacy at Tewkesbury, according to Dyde's "History, &c." The precise time of Abbot Beoly's death has not been ascertained, and other accounts mention an intervening Abbot, John Walker, who, it is stated, died in 1531, and was buried in this Church under a marble slab, adorned with his arms, and was succeeded in the same year by John Wakeman, who continued at the head of the monastery for ten years, and surrendered his office at the time of the Reformation. Having submitted to the king's supremacy, he was soon afterwards appointed the first Bishop of the See of Gloucester, which was erected by charter of Henry VIII., dated 4th September, 1541. He was also Chaplain to his Majesty, and at the revisal of the several translations of the New Testament, by the most learned divines, he had the Book of Revelations assigned to his superintendence. Bishop Wakeman died about the beginning of December, 1549, when he was succeeded at Gloucester by the celebrated martyr, Bishop Hooper, and according to Godwin's Catalogue of Bishops, was buried at Worthington, or Wormington, but Anth. Wood thinks his interment was at Forthampton, where it is known he had a house and private chapel, and often resided.—*Athenæ*, i. 579.

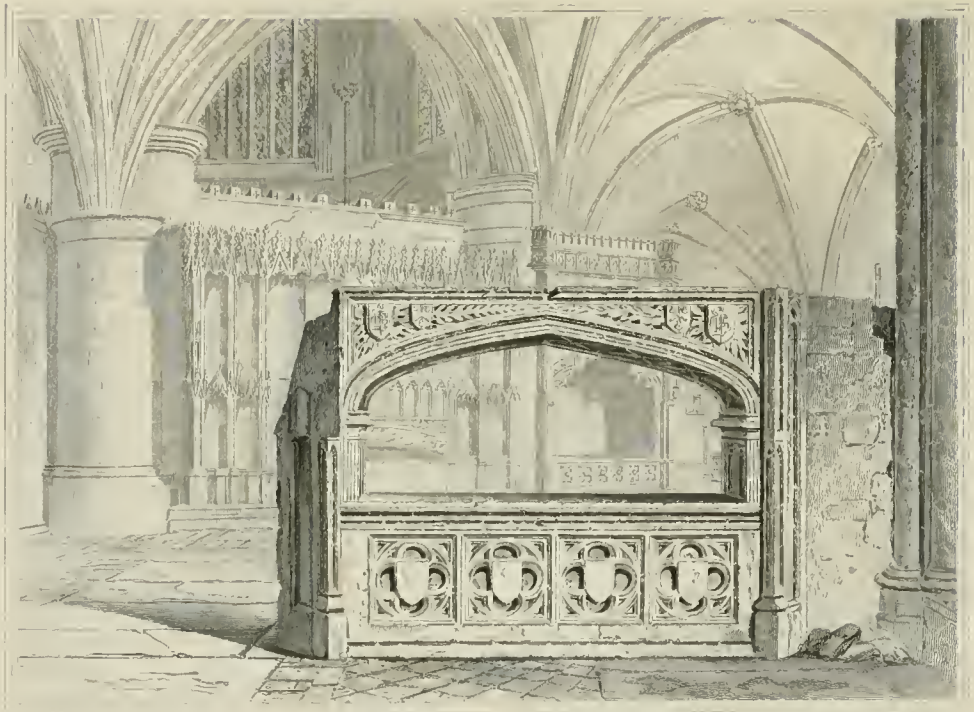
The gorgeous Cenotaph, represented in the annexed plate, had been

constructed by Wakeman during his lifetime, and while he was Abbot of Tewkesbury, doubtless with the intention of being buried in a vault beneath. Amid all the splendour of monumental decoration, of which the age admitted, the person of the Abbot is here represented by a cadaver, or emaciated figure, which is commonly called *The Starved Monk*, stretched upon a shroud. The tomb is constructed with an open recess, beneath the slab, upon which this figure is laid out, and here, it is supposed, the cadaver would have been removed at his decease, while a cumbent figure of the Abbot, *in pontificalibus*, would have occupied the upper tablet, had not the dissolution of the Abbey, and his consequent removal, frustrated the design. Such a disposition is seen on the tomb of Archbishop Chichele, in Canterbury Cathedral, and is not uncommon on monuments of ecclesiastics, though very rarely seen upon those of the nobility.

This cenotaph is so situated as to form a part of the screen of the Chapel of St. Edmund the Martyr, standing north-east from the high altar. Our view is taken within the Chapel, shewing, in the distance, part of the screen, at the back of the altar; and, on the right, De Spenser's monument. The whole cenotaph is composed of rich workmanship, light and florid screen-work, nothing solid. The basement, or altar part, of the tomb, as we have observed before, forms an open recess, adorned with most curious perforated work upon the front, towards the ambulatory. The piers which support the canopy, are faced with light graduated buttresses, between which are lofty ornamented octangular pedestals, surmounted by niches, with their canopies for statues; and, between the piers, springs a light and beautiful arch, foliated at its lower edge, with the spandrils perforated with quatrefoils; from beneath the centre of this arch descends a very rich, but somewhat heavy pendent ornament, of an ogee form, immediately over the figure, a singular and bold deviation from the monumental style of the age. Above the whole are three projecting canopies, with their pinnacles and gables crocketed and under wrought with tracery of the most delicate workmanship. It was hardly possible that such elaborate decoration could escape mutilation. A portion of the west end, or head of the monument, which originally projected beyond the piers, has been destroyed, and some of the tracery of the curious pendent arch has also suffered, but the whole may be considered as a tolerably perfect example of the richest and most elegant design of sepulchral monuments.

PLATE X.—MONUMENT OF ABBOT CHELTENHAM, OB. 1509, &c.

Richard Cheltenham succeeded Abbot Strensham, who died in 1481, 21 Edward IV., and continued at the head of this monastery during the reigns of Edward V., Richard III., and Henry VII.; dying in 1509, he was here interred. The monument represented in our plate was long



assigned to Abbot Fortington, but an investigation of the style, and devices with which it is adorned, has proved the date of the structure to be much more recent, and the arms and initials are found to correspond with Cheltenham alone. It forms the only part now remaining of the screen of one of the Chapels upon the south side of the Church, and, in the distance of our view, a part of the altar-screen, and above it, the painted windows in the chancel are seen.

This monument consists of an ornamented basement, or altar, divided into four compartments, containing moulded quatrefoils, with large shields in the centre; upon these shields no blazonry is to be found, but, in the spandrils of the canopy, upon large branches of sculptured foliage, are four shields, two upon each side; the largest contain the letters R. C., entwining a crozier, the monogram of the Abbot; the smaller shields are charged with a chevron, between three escalop shells, and over all a Palmer's staff, in pale; the arms of Richard Cheltenham. The canopy is arched quite in the Tudor style, very flat, but rising to an apex, its soffit is sculptured with groins and ornamented bosses, bearing the letter R. and a crozier, C. and a palmer's staff: some are carved with an escalop, and others with a Palmer's scrip or wallet upon foliage, boldly wrought. No effigies appears ever to have been placed upon the monument, or is there any inscription now remaining. The whole was, probably, at its erection, surmounted by a frieze and cornice, which is now destroyed by time, or rather wantonness. A monument which is seen through the arch of the above, on the right hand, contains a stone coffin, inscribed Johannes Abbas hujus Loci, in Lombardic characters, which is supposed to commemorate Abbot Cotes, who died in 1347; this coffin was opened in the year 1795, and within it were then found remains of sacerdotal habits, with the arms of Clare upon them; but it should be observed, that the monument, within which this coffin is now placed, seems of much later date than the time of Edward III., when the Abbot died, and is conceived to have been erected to the memory of some other person: more westward is another ancient monument, containing the stone coffin of a monk, unknown.

PLATE XI.—VIEW OF THE SOUTH AISLE. TOMBS OF ABBOTS, &c.

The monument on the left hand of this Plate, which is the most conspicuous in the series of Abbots' tombs here represented, is that of a monk, unknown; the arched recess of which it is composed is much ornamented, terminating in an exceedingly rich finial, sculptured with foliage, upon each side were pinnacles, but one of them has been broken off about the middle; its date is of the reign of Edward III., judging from the style of the workmanship. The next monument, upon the same side of the aisle, is that of Alan, Prior of Canterbury, a man of great learning, who received the benediction in the year 1187, 34 of Henry II.,

having been the friend of Archbishop Becket, whose biography he compiled, together with his passion and miracles, to promote his canonization. *Quadrilogus de vitâ et processu S. Thomæ Cantuariensis et Martyris super Libertate Ecclesiasticâ,* a book collected out of the four historians, who were contemporary and conversant with Becket, viz. Hubert de Hoscham, Johannes Carnotensis, Gulielmus Canterburiensis, and Alanus Teukesburiensis, who are introduced as so many relators of facts interchangeably, was printed at Paris in 1495, and is known by the name of *Quadripartita Historia.* Abbot Alan died here in 1202, and was buried underneath the arched recess, in the south wall, where is a stone coffin, with his name on the ledge; it was opened a few years ago, and his remains were found with all the habiliments and ensigns of the Benedictine order, in tolerable preservation; the arch of the tomb is surmounted by a plain gable, rising in straight lines, without finial or crockets. Another monument, beyond that of Abbot Alan, has an ornamented finial, with pinnacles on the sides, but appears to be nearly of the same date. In the wall, between the two first-mentioned monuments, is the door of the Vestry, with three very curiously sculptured corbels over it. The Diaconum Magnum, or Great Vestry; the original destination of this chamber contained the altar service of plate, the copes, and other vestments of the priests, &c.; the arches of the windows and doorway of this Vestry are distinguished by ornamented bosses down the sides of the mouldings, with a fillet of the same description surrounding the slender pillars, banded together, upon raised pedestals, support the ceiling. The foreground and right hand side of the view, in our plate, is occupied with the sepulchral monument of Sir Edward De Spenser, within a Chapel dedicated to the Holy Trinity; the open screen of which is in two divisions, with the door in the most distant.

In the south aisle are also these monuments: one inscribed, "Here lyeth Anne, the eldest daughter of Sir Paule Tracy, Knt., first wife to Edward Hall, Esq., and widowe to William Ingram, Esq., who deceased, 24th February, A.D. 1639." Arms, within a lozenge, *Or, between two bends gules, an escalop in chief, sable.* Another for John Golding, Esq., who died in 1642.

There are two hamlets in the parish, viz. Mythe and Southwick, and the whole contained, in 1811, a population of 4,820.

Ledbury Church,

HEREFORDSHIRE;

VICAR,

THE REV. JAMES WATTS.

The town of Ledbury is situated on a gentle declivity, within a small but pleasant valley, formed by the Dog-Hill, on the north-east and other eminences, in the Hundred of Radlow, on the east side of the county. At a short distance on the west flows the river Leddon, which gives name to the town, and taking a course, due south, through Gloucestershire, unites its waters with the Severn.

The Church is a large building in an early style of architecture, but having undergone many alterations at different periods, it has consequently lost some portion of its original character, though it still displays many fine specimens of sculpture in its ornaments, and is interesting in its general effect: the view we have chosen is from the south-west.

Edwin, a powerful Saxon, son of Edric the Forrester, who lived in the time of William I., gave Ledbury to the Church of Hereford, having been cured of the palsy at the intercession of St. Ethelbert.

The Lord Bishop of Hereford is now the patron, and appoints two prebendaries, or portioners of the upper and nether Hall, in this Church, who are the joint patrons of the living. The present portioners are the Rev. Joseph Martin and the Rev. James Watts.

In the Church were formerly Chauntries of the Holy Trinity, St. Anne, and others. John Treffant, Bishop of Hereford, founded here, about the year 1401, a College of Priests, consisting of a Custos, or Master, eight Chaplains, besides Clerks, Ministers, and Servants, which was liberally endowed. Henry IV. incorporated them, but, at the Reformation, it was dissolved; and the lands given to the crown, in the 1st year of Edward VI. On the north side of the Church is a very handsome portion of the building, called the Deacon's Lodgings, which, in later times, was converted to a School House, but is now the receptacle of lumber. It is supposed to have been originally founded by

John Stoke, from an inscription upon a pew: " ——Viginti et sex marcæ a Johanne Stoke sunt datæ et 11 cameræ fuerunt ædificatæ."

In the Church is a monument of Sarah Skippe, ob. 1665, and others to members of the family of John Skippe, D. D., Bishop of this Diocese from 1539 to 1553.

At the east end of the Chancel is a slab to the memory of Charles, son of Francis Godwin, Bp. of Hereford, and to his wife Dorothy, inscribed :—

PRÆIBIT DOROTHEA, SEQUITUR CAROLUS,
AMBO RESURGUNT.
GODWYN THE ONE, GODWUN THE OTHER.

At the east end of the North Aisle is an ancient tomb of freestone, with a mutilated recumbent figure of a female.

There are also monuments in the Church for Richard Caple, Esq., ob. 1601. Thomas Chambers, Esq., ob. 1605. John Heywood, Esq. of Wellington, alias Prior's Court, in this county, ob. 1614. Thomas Cupper, Esq. of Glympton, in Oxfordshire, ob. 27 June, 1621.

In the Chancel is buried John Thornton, D. D., Vice Chancellor of Oxford, and Master of the Hospital, in this town, founded by Hugh Foliot, Bp. of this Diocese, dedicated to God and St. Catherine, for the reception of poor people and travellers.

Anne, the wife of Ambrose Elton, of the Hazel, Esq., daughter of Sir Edward Aston, Knight and Baronet, and sister of Sir Walter Aston, Baron of Forfar, of Tixall. She died, 5th Feb. 1660. Her husband was buried by her in 1659.

Stay, reader, here lies the body of James Bailey, late of Ledbury, Corvisor, who departed this life 13 December, 1674, æt. 100 yrs. and 8 mths. He was the youngest brother of Humphrey Bailey of Ocul Pychard, and of Samuel Bailey, late of Hereford. These three brothers lived the age of 300 yrs. What one wanted the other made up.—Mors rapit omnia.

John Hoskins, D. D. Vicar of this Church, is buried here with an epitaph beginning thus :—

Sub pedibus Doctor jacet hic in legibus Hoskins,
Esse Pius docuit, quodq. docebat erat, &c.

The Tower of the Church is distinct from the body, and is surmounted by a modern spire.

Drawn by J. F. Neale

Engraved by [illegible]

LEOMINSTER CHURCH.

Church of St. Peter and St. Paul,

LEOMINSTER, HEREFORDSHIRE.

VICAR,

THE REV. G. W. CURTIS.

The town of Leominster is situated in a rich and fertile vale, and on the banks of the river Lug, which making a considerable flexure, flows along both its northern and eastern sides, and here receives a second tributary stream, the Pinsley. It is distant about thirteen miles north from Hereford, and one hundred and thirty-seven west-north-west from London.

It appears from a comparison of various authorities, that a Monastery was founded here, in honour of St. Peter, about the year 660, by Merwald, sovereign of the western part of Mercia, who committed the charge of it to Eadfrid, by whom he had been converted to Christianity. This establishment was destroyed in the wars with the Danes, and was succeeded by a College of Prebendaries, which was subsequently replaced by an Abbey of Nuns. The violation of Edgiva, the Abbess, by Sweyne, eldest son of Earl Godwin, in 1046, for which he was at first driven into banishment, by Edward the Confessor, seems to have been the commencement of those enormities which terminated in the total loss of his power and possessions; but the circumstance of there being nuns here in 1086, which is evident from the Domesday Survey, invalidates Tanner's conjecture that this outrage occasioned the ruin of the convent. The nuns were dispersed, however, and their estates enjoyed by laymen, some time prior to the year 1125, when King Henry I. gave this foundation, with every thing belonging to it, to his new Abbey of Reading, in Berkshire, to which it afterwards became a subordinate cell of Benedictine monks. In 1239, the Priory and the Parish Church were re-dedicated to St. Peter and St. Paul, by Ralph de Maydenstan, Bishop of Hereford, who granted a charter of indulgence in consequence.

The right of the Abbots of Reading to appoint monks of their house Priors of Leominster, was contested in the thirteenth century by the Bishop of Hereford's Official; but the proceedings were stopped, on the interposition of Edward I., and the ultimate decision does not appear to have been recorded. In the year 1402, the Priory was laid under heavy contributions by Owen Glendower, who had taken possession of the town: it was then in its most flourishing state, many persons giving up their estates for a life support in the house.

The revenues of this foundation exceeded those of any other cell in England, and even of some abbeys. Tanner, quoting the MS. Register

of Edward Fox, Bishop of Hereford, states their yearly amount in 1536 to have been 666*l.* 19*s.* 8*d.*, of which 448*l.* 4*s.* 8*d.* were paid to Reading and in other reprises.

The present Church consists principally of a splendid body, of the Pointed style of architecture, united on the north side to the more ancient Parish Church and its Tower, as shewn in Plate I. The chief entrance is through the Tower, by a western doorway, beneath a semicircular arch, having zigzag and billet mouldings, the lower members of which, with the exception of zigzag course, are slightly pointed. The capitals of the columns are curiously wrought with scroll-like foliage, doves, lions, lilies, &c. Over the door-way is a round-headed window, now partly blocked up; but the upper windows of the Tower are pointed. At the south-western angle of the Tower is a projection, resembling a buttress, in which is a flight of steps leading to the top. The great western window of the Church displays some handsome tracery; its principal mullions are supported, in a singular manner, by iron cramps, which extend from buttresses connected with the basement story, but detached above it, and terminated by pinnacles. The mouldings and centre mullion of another window at the west end of the Church, to the north of that just described, are enriched with a curious ornament, apparently representing the unblown calyx of a flower. The five windows on the south side of the Church all resembled this originally, but two of them requiring to be repaired in 1812, were altered into a plainer style. Between the roof of the choir and that of the old Church, or north aisle, is a small bell tower, surmounted by a crocketted pinnacle.

The interior of the old Church is delineated in Plate II.: its floor is much raised; its columns are short and massive, of the Anglo-Norman period: over the arches they sustain is a range of blank arches, supported by rectangular pilasters, each of which includes two smaller arches of the same description, with their pilasters. Above these is a series of rectangular compartments, having their superior angles canted off, some of which open into windows. This division of the Church is separated from the less ancient structure, in the Pointed style, by a wall, galleries, and wainscotting, which are built over another range of the ancient columns.

There were three chantries in this Church, to each of which a priest was appropriated; viz. the chantry of St. Mary, that of the Trinity service, and that of the service of our Lady of Pity, otherwise called the Chantry of Philip ap Morgan's Lands. Many altars were also dedicated to the service of particular saints, as well in this Parish Church as in that of the Priory. The charter granted by Robert, Bishop of Hereford, soon after 1130, announces the consecration of the altars of the Holy Cross, in the Parish Church, with that of those dedicated to St. Mary Magdalene, St. Margaret, and St. Katharine.

In 1389, a new roof was made to the Chancel of the Holy Cross.

Drawn by J. P. Neale

Engraved by [illegible] Kenix

LEGMINSTER CHURCH

NORTH AISLE LOOKING EAST

[illegible]

On Nov. 18, 1699, a fire destroyed the whole interior of the eastern part of the Church, which was rebuilt a few years afterwards, in a style altogether incongruous to the remaining portions of the ancient edifice; being supported by four large columns of the Tuscan order. The length of the entire Church, which is also that of the most ancient part, the north or back aisle, as it is called, is 125 feet; its total width is 124 feet, and its height 52 feet, while a noble Tower to the north-west rises to the elevation of 99 feet.

The body of the Church is regularly pewed with oak; over the Communion Table is a fine Altar-piece, after Rubens, the subject being the Lord's Supper; on each side of which are Tables with the Ten Commandments, in gilt letters; also Moses and Aaron; and, lastly, the Lord's Prayer and the Belief, with a glory over the Altar-piece. At the west end is the Font, over which is the organ, erected in 1737.

The ancient monuments in this Church were destroyed by the fire and consequent fall of the east end in 1699; it would appear, from the scanty notices of them given by Blount and other antiquaries, that there were few of importance.

The following account of an ancient inscription, formerly in this Church, is given by Price, in his Historical and Topographical Account of Leominster.

" *Coppie of the inscripsione found by me John Haeklnyte, of Eaton, in Herefordshire, uppon a brassen plate on the wall of the south side of the Chirche of Leominster, in the said countie of Hereford,* 1592. *All the letters were cut oute in brasion plate, and faestened upon a timbre lette into the wall, and have been washed over with white, at such time the said Chirche had been cleaned.*

" My foremost fathers did build upon this my town, and at Kenelmford, and Meadwellhamstede, and Lincoln, and Leicester, and Kenelmworth, and Clint, and Kenelmstrone, and Winchcombe, and Hereford, and Sutton, and Kenchester, and Westminster, and Verulum, and Nottinghame, and Warwick, and Gloucester, and Stanford, and Berkeley, and Tewkesbury, and Runcown, and Tamworth, and Edesbury, and Sempringham, and Lincolne, and Crichelme his Ley, and Off-Church. Christ loved me, and was my most righteous defence always. I have loved Christ, and for his love my lands I forsook (i. e. gave) but my Kingsland and also my Kenelmworth, I do not forgive (i. e. give) I am Christ's Kenelme, and Kenelmbald is my Kinsman at Clinton."

(All in Saxon characters.)

" An explanation at large of this monument," observes Mr. Price, " is in the Addenda to Weaver's Funeral Monuments, by which it appears, that the person to whom this inscription did belong, was descended from the ancient Saxon Kings, and died about the year 1060. His ancestors had a castle in the neighbourhood of Leominster, the site of which may be traced: it was called Kenelmbaldston; by abbreviation, Kimboldton. The way to it from Leominster is well known by the name of the Comish Way."

Blount, in his MS. collections for the History of Herefordshire, mentions an alabaster figure of a lady in the old Church, but without inscription or arms. It is said to have represented a great benefactress to the Church and Town, probably, according to Price, Matilda Mowbray, whose charter to the men of Leominster, is still extant.

There are no modern monuments of particular interest in the Church. In the Churchyard is the tomb of Mr. John Ward, many years manager of a company of comedians, and grandfather of the late Mr. John Kemble and of Mrs. Siddons. It bears the following inscription:

"Here waiting for our Saviour's great assize,
And hoping thro' his merits hence to rise,
In glorious mode, in this dark closet lies
John Ward, Gent.
Who died Oct. 30, 1773,
Aged 69.
Also, Sarah his wife, who died
Jan. 30, 1786. Aged 75 years."

In the Churchyard are also memorials for Mrs. Joan Seward, who died in 1767, and Mrs. Wheel, in 1792, both aged 103; also of Margaret Mapp, who died in 1802, aged 107; and of Betty Perry, near Leominster, in 1819, aged 109.

The living is a discharged Vicarage, valued in the King's books at 10*l.* 3*s.* 8*d.* The King is the Patron. In 1631, the celebrated dissenter, John Tombes, was appointed Vicar; he was driven from Leominster in 1641 by the King's forces, but returned hither, after undergoing many vicissitudes of fortune, a short time prior to the Restoration. Soon after that event, however, being apprehensive of persecution, and having married a rich widow, he retired from the clerical profession, and went to reside at Salisbury, where he died in 1676, aged 73. W. Whittle, who succeeded him in the Vicarage, is recorded to have had nineteen children by one wife.

The Priory was situated to the north-east of the present Church, on the little river Pinsley. Some of the buildings are yet standing; among them is the Priory House, which has undergone various alterations since the Dissolution. Lord Coningsby had it fitted up for a county gaol, thinking he had interest sufficient to remove the assizes from Hereford to Leominster. It was afterwards rented by the Corporation, and, in 1717 or 1718, made into a Mansion-house for the Bailiff of the town. It has since been converted into a house of industry for the poor of Leominster. The Oil Mill on the Priory Green was the Corn Mill belonging to the Priory. The name of an adjoining meadow, now called *Almbuery Close*, designates the site of another of the conventual buildings. The unevenness of the ground, to the eastward of the present Church, is supposed to mark the foundations of the Priory Church, which, according to Leland, "was here joyned to the east end of the paroch chirche, and was but a small thinge."

Saint Mary's Church,

SABRIDGEWORTH, HERTFORDSHIRE;

VICAR,

REV. THOMAS HUTCHINSON.

This Church is very pleasantly situated at the east end of the town of Sabridgeworth, on the banks of the little river Stort, which here separates the county of Hertford from Essex. It is in the Deanery of Braughing, and Diocese of London, the Bishops of which are now its patrons; but originally the Vicarage appears to have been appropriated to the Abbey of St. Peter's, Westminster, by William Mandeville, Earl of Essex, in the reign of Henry II.; who "gave the Church to the Monks of Westminster in pure alms." At what time the present edifice was built is not recorded, but, from the prevailing style of its architecture, it may be assigned to the æra of Henry IV. The view of the exterior, plate 1, is taken from the south-east, shewing the Porch on the south; at the west end is a low square Tower, embattled, from which rises a very small, but elegant taper Spire, covered with lead, reticulated in the joints, rendering it both light and ornamental. On the exterior of the Tower is seen the staircase turret. The Church consists of a Nave, north and south Aisles, and a large Chancel at the east end, separated from the body by an open screen.

The Church has a picturesque appearance from almost every point of view, but particularly so from the banks of the river, which meanders in beautiful curves through a most fertile country for some miles on either side of Sabridgeworth.

The interior is striking, from the number of handsome Monuments which it contains; many of the corbels of the roof are curious and well sculptured, and a great portion of the old seats remain. In the middle Aisle is a marble slab, inlaid with brass, to the memory of Geoffry Joslyne, and Catharine and Johanna, his wives, who died 11th January, 1470; he was the father of Sir Ralph Joslyne, Knt., twice Lord Mayor of the City of London, who died 25th Oct. 1478. At the east end, on the north side, is a very fine marble bust by *Bacon*, of Robert Jocelyne, Lord Chancellor of Ireland in 1739; he was created Baron Newport, 29th Nov. 1743, and Viscount Jocelyne, 6th Dec. 1755; he died in

London, Dec. 3rd, 1756. On the south side of the entrance to the Chancel, is a small mural monument "to the precious memory and name" of Sir William Hewitt, Knt., ob. 1637, and Dame Elizabeth, his wife, who died in 1646. It is adorned with half-length figures of the Knight and his Lady, and is seen in our view of the interior.

The screen of the Chancel is perforated with small trefoil headed arches: over this was formerly the rood loft, the steps to which are now remaining in the south Aisle. The Chancel is large, and rich in Sepulchral Monuments, kept very clean, and in most excellent preservation, the most ancient of which is against the north wall, consisting of an Altar Table, upon which are the mutilated effigies of a man armed, and his lady; above the tomb is a tablet inserted in the wall: "Heare lyeth John Jocelyne, Esq., and Phillip his wife, which John died, An. Dom. 1525." On the same side is a monument to the memory of Sir Walter Mildmay, Knt., of Pishobury, who died 24th Feb. 1606, with his figure in armour, and that of his Lady, Dame Marie, the daughter of Sir William Walgrave, of Smalbridge, in Suffolk, both kneeling before a table covered with tapestry, edged with fringe, and a double desk, with two books upon it, his son standing in armour behind him, with an inscription under it. At the east end of the Chancel are three Hatchments for members of the family of Jocelyne, whose chief seat has been at Hide Hall, near this town, from the time of Henry III.; the first bears the arms of Jocelyne, viz., *azure, a circular wreath, argent and sable, four hawks' bells joined thereto in quadrature, or.* Crest, *a falcon's leg belled, or, erased gules.* Motto, *Faire mon devoir.* Second Hatchment, quarterly of six, viz., 1. Jocelyne as before, with an escutcheon of Ulster. 2. *Azure a fess or.* 3. *Gules, a griffin segreant, within a border engrailed, or.* 4. *Gules, an escutcheon argent, within an orle of martlets, or.* 5. *Gules, on a saltier engrailed, or, five cinquefoils of the first, and a chief ermine.* 6. *Azure, three cinquefoils or.* The third Hatchment has nine quarterings, viz. six, as before. 7. *Gules, two lions passant argent, over all, a bend ermine.* 8. *Sable, two bars argent, in chief, three plates.* 9. Jocelyne.

Against the south wall of the Chancel is a Monument and Bust of Sir Thomas Hewitt, Bart., of Pishobury, who died August 4, 1662, æt. 57, bearing the arms of Hewitt impaling, *ermine, on a chevron indented azure, three crowns or,* motto, *Honestum utili:* opposite to which is a very handsome monument of his son George, Viscount Goran and Baron of St. Jamestown, in Ireland; he died in 1689, æt. 37. He is represented at full length, in a complete suit of armour, but without his helmet, and is standing upright, under a canopy, supported by columns, over which, are his arms, viz. *gules, a chevron engrailed between three owls argent.* Crest, *a falcon belled or.* Supporters, dexter side, *a falcon or, with wings expanded argent.* Sinister side, *a gryphon or, wings ex-*

panded argent, collared, azure, billette or, motto, *vigilando:* at the base is a long Latin inscription to his memory; he left his estate at Pishobury to his sister Arabella Lady Wiseman, whose daughter Anne married the Honorable Henry Lumley, only brother to Richard, Earl of Scarborough, to whom there is also a neat marble slab. He died Governor of Jersey, 18th of October, 1722, æt. 62, and their daughter, Frances, died 13th Oct. 1719, æt. 6. On a flat stone is an inscription to the memory of William Gardiner, Esq., of Pishobury, who died the 29th of November, 1792, aged 41 years; also Christopher, his son, who died, August, 1725, aged 4 months. At the entrance into the Chancel, is a marble slab covering a vault, with the arms of Hewitt impaling Litton, Anno Dom. 1666.

The second plate represents the interior view of the south Aisle, looking east, across the body of the Church, which is separated from the aisles by clustered pillars, and pointed arches, composed of very bold mouldings; the ceiling is here seen, which consists of panels formed by the intersection of the beams, supported by brackets, resting on corbels; those at the east end are of stone, and are sculptured with the attributes of the evangelists boldly executed. At the west end of this Aisle is the font, of an octagonal form, on a pedestal and base; within the quatrefoil panels, on the sides, have been shields of arms, but their bearings are now entirely defaced. In the Church is a great number of brasses inlaid on marble slabs; but the most interesting, is one seen in the fore-ground of the view, plate 2. It is finely executed, and is supposed to commemorate a branch of the Plantagenet family; the full length figures represent a Knight and a Lady; the Knight is in plate armour, with his feet resting on a greyhound: at the upper corner of the marble is the arms of old France and England quarterly. The Lady's head is covered by a coif, and her neck bare, she is clad in a loose robe and mantle; at her feet is a little dog. In the upper part of the slab, over her head, is the arms of England, with a label of France as borne by the Plantagenets, Earls of Lancaster; the date of the Monument may be assigned to the latter end of the fourteenth, or to the beginning of the fifteenth century, by the mode of bearing the arms, as well as the costume of the figures. It is somewhat singular, that this curious Monument should have been passed over by the historians of the county, Chauncy and Salmon. Neither Sandford, nor his continuator in the Royal Genealogies, Stebbing, appear to have ever seen it. Upon another slab in this Aisle, are the figures of a Knight and a Lady, spiritedly executed, with this inscription in Roman capitals, viz.:

"Here lyeth buried Edward Leventhorp, Esquire, who died in Decemb. 1551, (being ye eldest sonne of Thomas Leventhorp, Esquire, and Elizabeth his wife, ye the daughter of —— Barlee of Aldhury, Esquire. Theire eldest sone was also Edward, who married Mary Parker, the second daughter of Sr Harry Parker, Knight, ye eldest sone of Harry, lo Mor^lie^."

Against the south wall, towards the east end of this Aisle, is a large mural Monument, consisting of columns supporting an arch; under which is represented a Knight in complete armour, in a reclining posture, and, below him, a Lady, who is also reclining, tolerably sculptured, to the memory of Sir John Leventhorp, Knight and Baronet, who died 23rd of September, 1625, and his Lady; on the basement are his six sons and eight daughters, all kneeling. Over the centre of the arch is a large shield of arms, quarterly of four: viz. 1. *Argent, a bend gobonnée sable and gules, between two cottises of the second,* for Leventhorp. 2. *Argent, a fess between three fleurs de lis gules.* 3. *Sable, a lion rampant argent, crowned, and within a border engrailed, or.* 4. Leventhorp. On the dexter side is the arms of Leventhorp impaling, *argent, three lions passant gules.* Sinister side of the arch. Leventhorp as before, impaling, *argent, a bend engrailed between six billets sable.* In this Aisle are preserved several brass plates belonging to slabs in the Church. On the floor, at the east end, is a marble inlaid with two figures in winding sheets; at the head of which are two coats of arms, viz., 1. France and England quarterly. 2. Old France and England quarterly, with a label of three points. At the feet of the figures have been three coats; the first is now gone; 2nd, Leventhorp, quartering, *a chevron, with a label of three points;* 3rd, Leventhorp, quartering, *a fess between three fleur de lis.* Within the two quatrefoils on the upper part of the east window of this Aisle are two coats, in stained glass, *quarterly or, and gules,* being the arms of William de Say, who married Beatrice, sister and heiress of Geoffrey Mandeville, Earl of Essex.

The north Aisle has also some painted glass in the small quatrefoil divisions of the mullions of the east window, viz. 1. *Or, a fess between two chevrons sable.* 2. Say. At the end of the Aisle is a marble slab inlaid with a brass plate eighteen inches by three, inscribed in black. "Of your Charite pray for the Soule of Willm̄ Chauncy, on whose Soule Ihū have mercy." Arms—Dexter shield, *A cross fleury, on a chief, a lion passant.* Chauncy, *with an annulet for difference.* On the sinister side, within a shield, is *a heart between two hands in chief, and two feet in base, all pierced and bleeding,* representing, heraldically, the five wounds of Jesus Christ. The following members of the family of the historian of the county are also buried here; John Chauncy, ob. 1479, and his wife Anne, the daughter of John Leventhorp, Esq., ob. 1477; John Chauncy, Esq., ob. 1510; John Chauncy, Esq., ob. 1546, and his two wives, Elizabeth, who died 1531, and Katharine, who died 1535: there is also buried here, Margaret, the daughter and heiress of William Gifford of Gilston, wife of John Chauncy of Stepney.

The Abbey Church of St. Albans,

HERTFORDSHIRE;

VICAR,

THE REV. HENRY SMALL.

The effect of this venerable pile, when seen from a distance, is extremely grand and imposing; situated upon an eminence, its massive towers rise with majestic splendour above the houses of the ancient town, which is known to have had its first importance under the Romans by the name of Verulam, but to have afterwards increased, chiefly under the protecting influence of the successive Abbots of this rich and powerful monastery. The almost regal splendour of those priests, who here ruled with absolute sway a large community, and who held in early times the very first place amongst the spiritual Lords of the Realm, by virtue of their extensive baronial territories, is easily pictured in the imagination. But as the outline of the building becomes more defined, and a nearer approach displays the ivy mantled walls, and other indications of the former extent of their lordly accommodation, mouldering fast away, while the vast magnitude, combined with the simplicity of material and decoration, of the sacred edifice, which remains, sufficiently denotes its great antiquity, the prospect forces upon the mind a melancholy train of reflection on the instability of human institutions.

Monastic foundations had their origin in this country about the time of St. Augustine, who came from Rome to convert the Pagan Saxons to the religion of Christ; and when Offa ascended the throne of Mercia, in 755, about twenty great monasteries had been founded in England, and about the same number of Episcopal Sees established; Offa's zeal prompted him to do what many of his crowned predecessors had done before him; but being undetermined whom to select as the patron saint of his establishment, while he was at the city of Bath, it is recorded that an angel appeared to him in the silence of the night, and admonished him to raise out of the earth the body of Alban, the first British martyr under the Dioclesian Persecution, and place his remains in a suitable shrine. The very memory of Alban had been lost for 340 years, but the king assembling his clergy and people at Verulam, they commenced their search for his body with prayer, fasting, and alms, when a ray of fire was seen by all to stand over the place of burial, like the star that conducted the Magi to Bethlem. The ground was opened, and in the presence of Offa the body of the Protomartyr Alban was found. The king is said to have placed a circlet of gold round the skull of the deceased, with an inscription to signify his name and title, and immediately caused the remains of

the saint to be conveyed to a small chapel, without the walls of Verulam, until a more noble edifice could be raised. This transaction is stated to have occurred on the 1st of August in 791, four hundred and ninety-four years after the suffering of Alban. The king afterwards made a journey to Rome to procure the desired privileges to his intended foundation, which the Pope granted, with great commendations of his zeal and piety; when he undertook to build a stately church and monastery to the memory of St. Alban, and that same year he set about the work.

The principal endowment made by Offa, was his manor and palace of Winslow, in Buckinghamshire, for which estate he procured the singular privilege of exemption from the tax of Rome, scot, or Peterpence. Willegod, a very religious man, who was born of a noble family, and related to the king, was placed over the whole body as the first Abbot, or Superior.

At the death of Offa, in 794, Willegod was in complete possession of this new government, and had established the rule of his house. One hundred monks had been selected out of other religious houses, chiefly from that of Bec, in Normandy, and were now under the vow and obligation of the Order of St. Benedict, which compelled them to live in the observance of the most rigid chastity, to have no possessions of their own, and to pay obedience to their Abbot. Their dress was a long black garment, loose and ungirded, beneath which they wore a close white tunic of woollen, and a hair shirt, a cowl hung back on their shoulders, and their legs were covered with boots. In their diet they were compelled to abstain from all flesh, except when sick.

The Abbots, who continued to preside over this ancient and royal foundation until the dissolution, were in number forty. By grant from Pope Adrian IV. they took precedence of all others in England.

1. Willegod, elected 791, died 794.
2. Eadric.
3. Vulsig.
4. Vulnoth.
5. Ædfrid.
6. Ulsinus.
7. Ælfric, the first of that name.
8. Ealdred.
9. Eadmer.
10. Leofric, elected 993, ob. 1006.
11. Ællfric, the second.
12. Leofstan.
13. Frederic, elected 1066, died 1076.
14. Paul, elected 1077, died 1093.
15. Richard D'Aubeny, elected 1097, died 1119.
16. Geoffrey de Gorham, elected 1119, died 1146.
17. Ralph de Gobion, elected 1146, died in July, 1151.
18. Robert de Gorham, elected 1151. ob. 20th Oct. 1166.
19. Symon, elected 1168, died 1183.
20. Warren, elected 1183, died 1195.
21. John de Studham, elected 1195, died 1214.
22. William de Trumpington, elected 20th Nov. 1215, died 24th Feb. 1235.

23. John de Hertford, elected 9th Sept. 1235, died 17th April, 1260.
24. Roger de Norton, elected Dec. 1263, died 1290.
25. John de Berkhamstead, elected 1291, died 15th Nov. 1301.
26. John Maryns, elected 1302, died March 1308.
27. Hugo de Eversden, elected 1308, died 1326.
28. Richard de Wallingford, elected 30th Oct. 1326, died May 1335.
29. Michael de Mentemore, elected 1335, died 1349.
30. Thomas de la Mare, elected 1349, died 15th Sept. 1396, æt. 88.
31. John Moote, elected 1396, died 11th Nov. 1400.
32. William Heyworth, elected 1401, resigned in 1420.
33. John Whethamsted, elected 1420, resigned 26th Nov. 1440.
34. John Stoke, elected 1440, died 1451.

John Whethamsted, re-elected 1451, died 20th January, 1460.

35. William Alban, elected 25th Feb. 1460, died 1st July, 1476.
36. William Wallingford, elected 10th Aug. 1476, died 8th Aug. 1484.
37. Thomas Ramryge, elected 1492, died about 1523.
38. Cardinal Wolsey, appointed to hold the Abbacy, *in commendam*, 1523, died 2nd Nov. 1530.
39. Robert Catton, succeeded 1531, died 1538.
40. Richard Boreman, appointed 1538, resigned 5th Dec. 1539.

The last Abbot, who had been Prior of Norwich, was chosen by the royal interest, being appointed only to present an appearance of abbatical rule and government, and to execute with a better grace the intentions of the king and parliament, which had now been brought to maturity. On the 5th of December, 1539, Sir Thomas Pope, accompanied by the king's visitors, came to the Abbey, when Boreman, on sight of their warrant, immediately signed his resignation, and delivered up the Abbey Seal, thus giving up the possession of a revenue estimated at above 2,500*l.* per annum, according to Speed. Boreman obtained an annual pension of 266*l.* 13*s.* 4*d*, the prior 33*l.*, 6*s.* 8*d.*, and thirty-eight monks smaller sums. Sir Richard Lee, Kt., 8th February, 1540, obtained a grant of the site of the Monastery, together with the Church of St. Andrew, as a recompense for arrears of pay due for military services. The king had reserved in his hands the whole Abbey Church, which was still used as a place of worship, but remained in the possession of the crown until the charter of incorporation given to the town of St. Albans, in 1553, by Edward VI., at which time the king sold it to the townsmen for 400*l.* Before this charter was granted, Sir Richard Lee had actually pulled down and sold the principal part of the materials of the venerable Monastery and all its buildings.

THE ABBEY CHURCH OF ST. ALBANS, HERTFORDSHIRE.

PLATE I. THE SOUTH SIDE OF THE CHURCH, EXTERIOR.

The most perfect view of this stately edifice is obtained from the meadows on the south side of the Abbey. It is constructed in form of a cross, extending from east to west five hundred and thirty-nine feet, and from the extremity of the north transept to that of the south, the church occupies one hundred and seventy-four feet; the height of the centre tower is considered to be one hundred and forty-four feet; the material of which the fabric is constructed is various, much of the old part is brick, or tile plaistered, stone and flint is also used. It should be observed that the church does not stand precisely true to the points of the compass, but that the chancel-end inclines considerably towards the south, which circumstance is by no means uncommon. The most ancient part of the building is evidently that towards the centre, which may be with certainty assigned to the Norman Abbot, Paul, who was appointed, through the interest of his kinsman Lanfranc, to the Monastery, in 1077, the twelfth year of the reign of William the Conqueror. Mathew Paris, a monk of St. Albans, positively states that the present Church was begun to be erected, and a great part of the edifice built by Paul during the first eleven years of his rule, and that it was dedicated by his successor, Abbot Richard D'Aubeny, in 1115, the 16th year of the reign of Henry I. Archbishop Lanfranc was a great benefactor to the Abbey, he not only assisted Paul with large sums to rebuild his Church, but endowed the same with lands and manors. Vide "Newcombe's History of the Abbey of St. Albans," to which work we have referred for the principal historical facts.

John de Studham, the twenty-first Abbot, in the reign of King John, commenced the rebuilding of the West Front, and received of his predecessor, Abbot Warren, one hundred marks for that purpose. The work, however, proceeded but slowly, and was at length completed by his successor in the Abbacy, William de Trumpington, who also made additions to the centre Tower, and erected substantial buttresses from the foundation up to the battlements, thereby strengthening the walls, and increasing the beauty of its appearance. He at the same time enlarged the windows at the ends of the Transepts, adding so much light, that the Church assumed a more splendid appearance, and seemed wholly re-edified under his care.

The Tower is divided into three stories, and is supported at the angles by massive buttresses, which terminate in circular turrets, the whole embattled, and surmounted by a small taper spire, a peculiar feature in the churches of this county. The first story of the Tower, below the battlements, contains, on each face, two double windows, within a semicircular headed arch; the upper part of which is filled with triangular

Drawn by J. P. Neale

Engraved by W. Wallis

ST ALBANS ABBEY CHURCH

SOUTH SIDE

Engraved by H. L. Roux

ST ALBANS ABBEY CHURCH

billets, having open spaces between them. In this part of the Tower the bells are hung. Below this is a series of four arches, each divided by short massive columns, forming a kind of open gallery, intended to lighten the appearance of the Tower, which below this compartment is nearly plain. The Transepts are evidently of the same æra as the centre Tower, with the exception of the large windows at the ends, which we have noticed to have been subsequently added.

On the south side was originally situated the Cloisters, and the residences of the Monks, the Grand Entrance to the Abbey, from Sopwell, being anciently on the south-east; nine pointed arches, indicating the extent of the Cloisters, remain on the south wall of the Nave of the Church. In the Clerestory is a series of lancet-headed arches, extending to the west end, which, it is most probable, were originally glazed. Few windows now appear, and those are irregular in their forms, and various in their dates.

This side of the venerable and majestic Church is at present disgraced by a building immediately abutting against its sacred walls, betraying in its erection a violation of taste and feeling, at a time too, when exertion is made to lay open to public view the most remarkable specimens of ecclesiastical architecture in the kingdom. Far from any personal reflections on the proprietor, we must feel it our duty to mark, with proper indignation, encroachments of this nature. Such buildings ought always to be detached, in order to display the pristine dignity of the sacred pile. This building has been, of course, omitted in our view, Plate I.

The West Front of the Abbey Church still bears an imposing and dignified character, though deprived of much of its ornamental particulars. This portion of the building was completed in the latter end of the reign of King John. A bold pointed arch of entrance leads to a deep porch, or Gallilee, within which is the door, in two divisions, finely carved. The interior of the Porch is divided by slender pillars of Sussex marble, supporting sharp-pointed arches, and other tracery, a fine specimen of the early pointed style. The moulding of the large outer arch terminates in two human heads, and above it are sculptured the arms of the Abbey, and of Offa, king of Mercia, the founder.

Two Porches, which formerly opened from the West Front to the North and South Aisles, are now stopped up on the exterior. They are also constructed in the early pointed style, and exhibit some fine detached columns of Petworth marble, with rich foliaged capitals, &c. Over the Porch is the Great West Window.

PLATE II. VIEW OF THE NAVE, LOOKING WEST.

In this View we have chosen a point from whence the singular diversity of the architecture, in this interesting portion of the building, may be observed. From the great arch which supports the Tower, to the west

end of the Church, are twelve piers, or columns, on each side, and thirteen arches, each, about twelve feet in span.

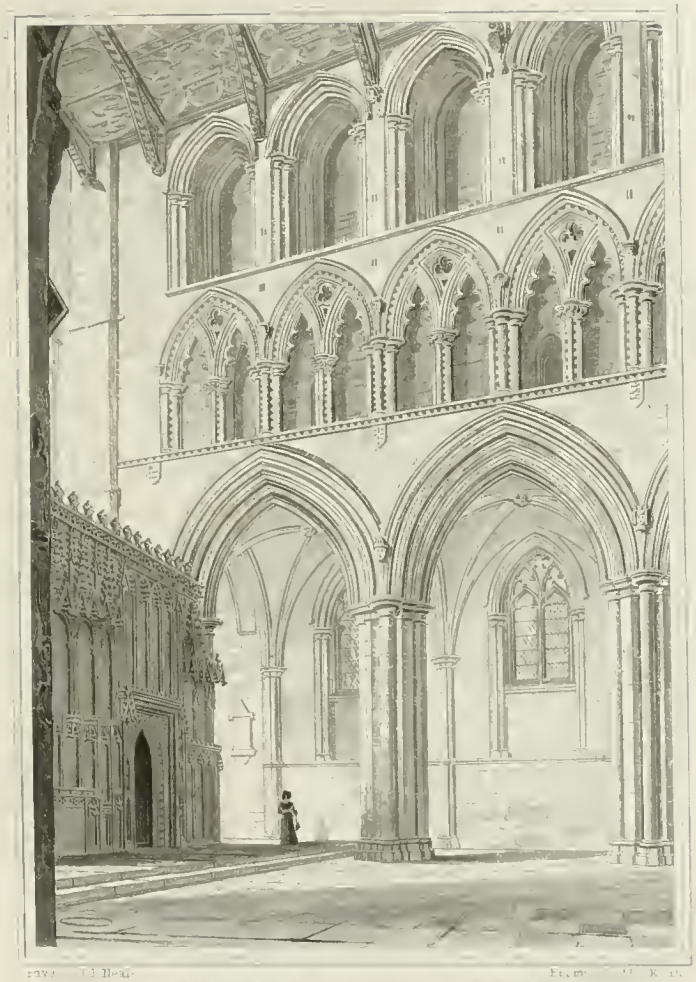
The four arches on the north side, towards the west, are supported on a cluster of stone columns, attached to an octangular pier, and are pointed. These are constructed in the style of the thirteenth century, and may be assigned to the Abbot, John de Studham, whose work was completed by his successor, William de Trumpington, while the massive pier on the right of the View, and, like the continuation eastward, supporting plain semicircular arches, marks the earlier period of the Norman Abbot Paul. On the south side of the Nave, the same variety in the architecture is observed. Over the large arches is a Triforium, or Gallery, composed of a range corresponding with the lower, and over that a third range of arches, which rises to the roof, the piers are fluted in the upper compartment.

The lower part of the Great West Window is now stopped up; like the tier above it, it was in nine divisions, which are again subdivided into eighteen, towards the top of the window. No painted glass is remaining; but we may well suppose it was originally adorned with that splendid material. On the south side of the entrance is a small Tablet, to the memory of Francis Carter Niccoll, who died, 1st June, 1782, æt. 58, and others of his family.

The Ceiling of the Nave is boarded, and was the work of Abbot Whethampsted, in 1428. The ribs form, by their intersection, square compartments, and are supported on trusses of very coarse workmanship; the whole is painted. Within each panel is a wreath, inclosing the initials I. H. C., in large white letters. Near the second column from the west, in the pavement, is a marble slab, with indents of a figure, the brass of which is now gone, said to be a memorial of the celebrated Sir John Mandeville, a native of this town, who travelled into Tartary, &c. about the year 1322. He died in 1371.

PLATE III. VIEW ACROSS THE EAST END OF THE NAVE, SHEWING SAINT CUTHBERT'S SCREEN.

The Arches of the Nave seen in this view vary considerably in their decoration from those previously described, as well as from the arches on the north, or opposite side of the screen, which crosses the Nave at the entrance of the Choir, where they are found to be plain and semicircular, springing from massive piers constructed of brick, or, as it is called, Roman tile, plastered over; this tile is of exquisite hardness, surpassing stone in durability, but bearing no ornament whatever. On the contrary, the columns and arches seen in our view are embellished with very bold and rich mouldings, terminating in finely sculptured heads, of an abbot, a king, a queen, and a bishop; above them is a string course ornamented with roses, and above the columns are shields of Arms, bearing the in-



signia of the Abbey, of Mercia, of England, of Edward the Confessor, and of France. Above the larger arches is a series of ornamented arches, springing from clustered columns, the capitals of which are sculptured into foliage, and the spandrils pierced. The arches of the third, or upper range, are also pointed, and decorated in a similar manner; this portion is constructed of Tottenhoe stone, as is also St. Cuthbert's screen, which is recorded to have been erected upon the following occasion. Richard D'Aubeny, 15th Abbot, being present at Durham, when the body of St. Cuthbert was there deposited, was restored to health by miracle; on his return to St. Albans he built this choir-screen, and adjoining to it, on the west side, a Chapel, dedicated to St. Cuthbert. The western side of the screen is adorned with canopies, terminating in rich finials, below which are niches, and on the south side a piscina: at each end of the screen are pointed arch doorways, opening into that part of the Choir called the Baptistry, from the font being placed there. On the north side of the screen appears the remains of a tomb and a piscina; the whole has been mutilated, and the parts obscured by whitewash. Originally the shrine of their patron saint, St. Alban, elevated behind the great altar, was visible to the view of the whole Choir and congregation from this part. The organ of the church is now placed over it.

The Monument, in the South Aisle, seen in our view, is to the memory of William Atkinson of Doncaster, who died, 25th January, 1763, æt. 30, &c. &c., near which is a mural monument to John Thrale, Esq., who died on 15th May, 1704, with busts of him and of his wife Margaret; on the opposite side of the Aisle, is a tablet to W. King, of Fineshade, who died, 10th May, 1766. The roof, at the west-end of the South Aisle, is of open timber, but towards the east end it is groined stone; the windows are pointed, and in two divisions. The outer wall of the North Aisle is of Norman architecture, but pointed windows have been subsequently inserted, differing in style from those on the south, and still containing a few fragments of painted glass, chiefly armorial.

PLATE IV. VIEW OF THE CHOIR, LOOKING WEST.

This plate exhibits, in a prominent manner, the earliest portion of the architecture of this noble pile, consisting of the interior of the great centre tower, at the intersection of the transepts; the four vast and unadorned piers, of Roman tile, that support the fabric, are surmounted by large semicircular arches, above which is a range of small arches, with double openings to a gallery round the tower, under the belfry. The ceiling is of groined timber, and is painted in a florid pattern: in the centre is a circular opening with wooden balustrades. The large piers have been deprived of a portion of their bases to admit of the pews, erected about the time of Charles II.: opposite the pulpit are hung the achievements of the late Earl and Countess of Spencer.

Both the transepts are of Anglo-Norman architecture, similar in character to the centre tower. In the arched recesses, which appear on each side of the South Transept, were formerly chapels, with altars to the Holy Mary, St. Simeon, Thomas de la Mare, and St. John; in that of St. Simeon are the remains of three stone coffins, dug up a few years ago. The large South Window was demolished in a violent storm that happened in the year 1703, when its place was filled by the wooden frame, now remaining. In the wall beneath the window is an ancient oak-door, with curiously worked iron hinges, opening to a short covered passage, leading most probably to the Abbot's Chambers, which were formerly near the cloisters: at this end is a mural monument, representing a short column, surmounted by a vase, to the memory of Henry Pye Rich, Esq., one of the commissioners for the treaty with America, who died, 18th July, 1809, æt. 73, also a tablet for Mary, widow of James Tippet, Esq., ob. 4th May, 1815, æt. 59. On the west side, is another tablet for Ptolemy James, A. M., ob. 1729, with a long Latin inscription to his memory. On the floor are many slabs, with indents of portraits, arms, and legends, from which the brasses appear to have been long since removed.

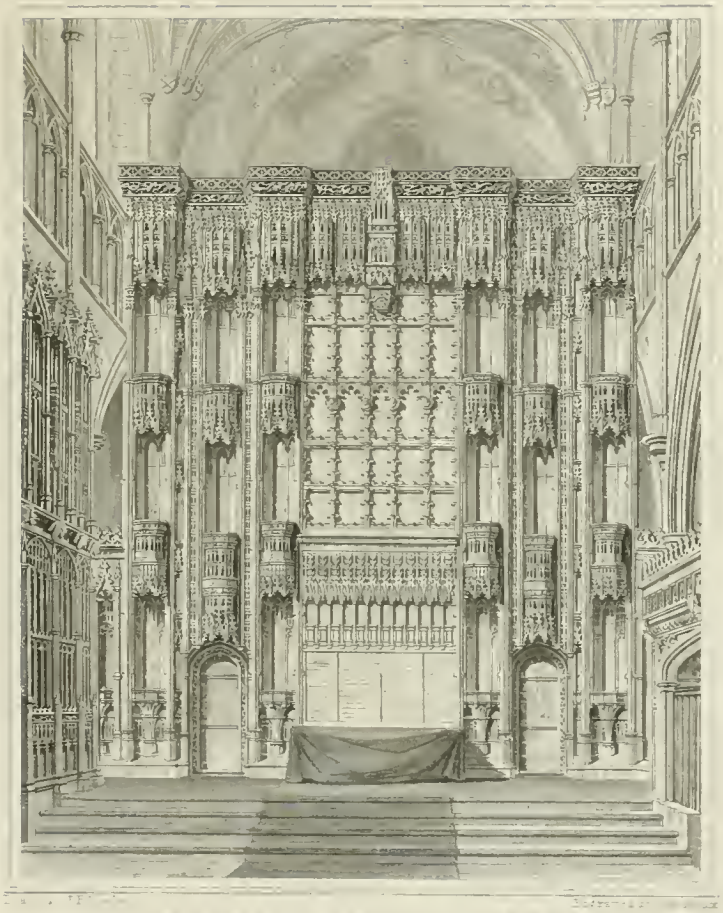
In the North Transept the large end window is divided by stone transoms and mullions into seven divisions, three in the centre, and two on each side, and is really handsome; the arch, considering its early date, is rather flat. In this part of the church were formerly altars to St. Hugh, St. Patern, the apostles, and also the shrine of St. Amphibal. The body of St. Amphibal, the instructor of St. Alban, was found in 1178, and brought from Redburn Green to the Abbey, where it was preserved, enclosed in a shrine on the north side of the High Altar. It was afterwards moved from the apsis of the church to this aisle, in the time of Abbot Trumpington.

The martyrdom of Amphibal is painted in colours, now considerably faded, on the centre of the roof; in the other divisions is a series of arms of the principal baronial families in the kingdom. Arms, also, form the decoration of the ceiling of the south transept.

Against the north wall of this transept is a monument, representing a sarcophagus, over which reclines a weeping female figure, but badly sculptured, to the memory of Christopher Rawlinson, Esq. of Cark Hall, Cartmell, ob. 1733; and, on the west side, are tablets to Joseph Handley, Mayor of this town, who died 11th February, 1782, and to John Handley, ob. 26th July, 1742.

PLATE V. THE ALTAR SCREEN, ERECTED BY ABBOT WALLINGFORD, 1480.

This most beautiful specimen of the florid style of architecture, erected in the reign of Edward IV., was intended to veil the shrine of St.



Alban, which formerly stood in the presbytery behind the High Altar, and to be the means of creating a new degree of respect and veneration for the patron saint, whose relics, about the time of its erection, were visited with greater solemnity, and allowed to be seen but rarely. Although it is generally called *Wallingford's Screen*, there can be little doubt that it was originally designed by Abbot Whethamsted, whose armorial badge is sculptured upon it; it is also surmised that the screen was begun to be erected in the abbacy of Alban, and was completed by Abbot Wallingford about the year 1480; the expense of the whole, which is entirely composed of stone, including the statues with which it was formerly adorned, was 1700 marks. The workmanship is certainly of the choicest kind, and though a considerable alteration has been made in the centre or principal compartment, the design is altogether so pure, and the general effect so little injured by the partial mutilation, that it now remains one of the noblest efforts of skill, and a triumphant display of the inimitable excellences of that peculiar style of architecture in which it is constructed, decidedly the most appropriate to the situation where it is placed.

In our representation of this interesting composition, necessarily introduced upon a small scale, a due regard to the general effect has not induced the slightest neglect of the ornamental decoration that pervades the whole subject, which is endeavoured to be made as conspicuously prominent as it appears in its masterly original. The Chancel is ascended by four steps, and in the centre, where the altar formerly stood, bearing not only the pix, but massive candlesticks, rich reliquaries, flowerpots, &c. &c. is now placed the more simple communion table of oak, represented in the plate, covered with a cloth. This table is of very ancient date, and is inscribed with the names of the four evangelists, in old English characters; above it is very neatly painted the Decalogue, with the Lord's Prayer and Creed. That part of the screen, immediately over, consists of a series of twelve small canopies surmounting pedestals, in niches, which might possibly have been intended for little statues of the apostles in silver, or other precious metal. Over these is the large space, before alluded to, of more modern workmanship than the rest, and not executed with corresponding delicacy; where originally was probably sculptured a portion of the life of St. Alban, or perhaps the resurrection of Jesus Christ. The subject, whatever it might have been, was considered as superstitious, and was defaced at the reformation of religion; its place has been supplied in after-times by panelling, loaded with crockets, besides which, at the spring of the arches, below the middle transom, are cherubim heads. Five very rich canopies form the summit of this division of the screen; the centre supported by a console or bracket. In each side division of the screen is a pointed arch doorway, over one of which is sculptured the arms of Whethamsted, and over

the other, the arms of France and England, quarterly. Three tier of large canopied niches, on each side, originally held sixteen statues, which assemblage of varied figures must have produced a most imposing and gorgeous effect. The screen is more lofty than is usual in similar works of art, and is crowned by a rich projecting moulding, boldly sculptured with foliage, terminated above by a very delicate open-work parapet, minute in its ornaments, and like the rest of this splendid production of masonic skill in singular preservation.

On the south side of the chancel, close to the altar-screen, is the monument of John Whethamsted, Abbot of this Monastery, who died January 20, 1460, in the last year of the reign of Henry VI. His paternal name was Bostock, but, according to a custom amongst ecclesiastics, he received the appellation of Whethamsted, from the place of his birth, and became one of the most famous in the annals of this royal foundation. He was educated at Gloucester College, Oxford, of which he was Prior, when he was elected to the rule and government of St. Albans, on the resignation of Abbot Heyworth, in 1421. The Abbey Church, which had been neglected by his predecessors, very early engaged his attention, and for the most worthy purposes, he adopted the policy of admitting knights and even ladies into the fraternity, thus encouraging the rich and great to become interested for the safety and prosperity of the institution. In the year 1428, above thirty persons of consideration took on them the Rule of the fraternity, all of whom contributed to the repairs of the church. The roof of the Choir bears evident marks of having been erected during his government; between the groins is alternately painted the eagle of St. Matthew and the Agnus Dei, and over the great east arch of the tower appears the arms of the Abbey, *azure, a saltier or*, supported by the lamb and the eagle, and surmounted by a crown, over which is inscribed Domine, Miserere. On the dexter side is a shield bearing, *gules, three crowns or*, the arms of Mercia; and, on the sinister, another shield, bearing, *quarterly, gules and or, four lions rampant countercharged.* Below, upon a large scroll, are these lines, alluding to Whethamsted, who was the sixth abbot of the name of John.

Sic ubicunque vides sit pictus ut agnus et ales
Effigies operis serti Patris ista Johannis
Esse vel in toto jubisse vel infaciendo
Est opus hoc unum causavit cum faciendu'.

In 1440, after he had ruled the Abbey of St. Albans twenty years, he was induced from prudential motives to resign the mitre, in consequence of the misfortunes which seemed impending over his very excellent friend and benefactor Humphrey, Duke of Gloucester; the abbot having good reason to think that the duke's foes would carry their malice so far as

to ruin his adherents: on the 26th of November, in that year, John Stoke, Prior of Wallingford, was appointed his successor; but, upon his death, in 1451, Whethamsted was unanimously re-chosen. The civil war between the houses of York and Lancaster raged during his second rule, and, in 1455, the first battle of St. Albans was decided. King Henry VI. left London with about two thousand men, for the purpose of impeding the march of Richard, Duke of York, from the north, with a body of three thousand troops; the latter encamped in Key field, on the east side of the town, while the King took post in Peter Street, where the assault was made by the Duke's army, when a great conflict ensued. The King's forces fled and left their sovereign, who, being discovered by the Duke of York, was led prisoner to the Abbey, from whence he was the next day conveyed to London. The greater part of the bodies of the slain, which were thickly strewed about the town, were interred at St. Peter's; but the chief nobles, who fell on the Lancastrian side, were buried with funeral honours in the Chapel of St. Mary, within the Abbey Church, permission having been granted, at the intercession of Abbot Whethamsted; there is not however remaining any memorial to distinguish the particular spot.

On the right hand of the plate, representing the grand screen in the chancel, is seen a small portion of the beautiful monumental Chapel, which Abbot Whethamsted, in contemplation of his latter end, caused to be erected on the south side of the Altar. It occupies the space beneath one of the great arches of the Choir; the richly ornamented canopy forming the roof, is supported by a flatly pointed arch, the soffit of which is adorned with pendants, terminating in small armorial bosses, delicately wrought, bearing the badges of *the rose, within the garter*; *the rose, en soleil*, &c. &c. Within this oratory the abbot had provided for the due celebration of masses for the welfare of his soul. The large grey marble slab which covered his remains, has been deprived of the brass containing his portrait; but, with the exception of this mutilation, the Chapel is still in fine preservation, and is one of those objects that will always render the Church of St. Albans interesting to the man of taste as well as the antiquary.

Immediately above the arch, on the outer face of the monument, is a very bold floriated cornice, upon which are three large shields of arms, viz. 1. *A saltier*, Abbey of St. Albans. 2. *A chevron between three bunches of wheat, three ears in each*, Abbot Whethamsted. 3. *Three crowns*, Kingdom of Mercia. The moulding is also sculptured with the Abbot's Badge, *three ears of wheat*, several times repeated, accompanied by this motto, in large letters, ꝺalles habundabant. Above the moulding is a series of quatrefoils charged with *roses, mitres encircled by ears of wheat, the arms of the Abbey, of Mercia*, &c. &c.; the whole surmounted by a very elegantly wrought cornice, terminating in vine leaves.

On the wall, over the south side, or back of the monument, towards the Aisle, is painted the following inscription :—

JOHANNES
DE LOCO FRUMENTARIO
QUIS JACET HIC? PATER ILLE JOHANNES, NOMINA MAGNA
CUI WHETHAMSTEDIO PARVULA VILLA DEDIT
TRITICIÆ IN TUMULO SIGNANT QUOQUE NOMEN ARISTÆ
VITAM RES CLARÆ, NON MONUMENTA NOTANT.

The north side of the Chancel is occupied by a monument of correspondent elegance, but more elaborate in its ornamental decoration. This very beautiful sepulchral Chapel is seen in perspective upon the left-hand of the Altar Screen, in Plate V.; it is a singularly fine specimen of the scientific taste which the ecclesiastical rulers of the monastic institutions are sometimes found to have possessed and encouraged. This monument would do credit to the first architect of any period of English History, and a contemplation of the multiplied fancy displayed in its enrichments, is enough to make some, possessed of great names, blush at the poverty of invention to be discovered in their designs.

In this Chantry, which has been suffered to remain in good preservation, all the sculptured allusions refer to the name or office of the abbot to be commemorated, of whose personal history little is now known. Thomas Ramryge was elected to the abbacy in the year 1492, the 8th of the reign of Henry VII.; his appellation is supposed to have been derived from Ramryge, a place so called, about eight miles from hence, where it is not improbable he was born, and it is imagined that he continued abbot till the year 1523, which is assigned by Newcombe as the time of his death, although the precise date is not known. After that period Cardinal Wolsey held the Abbey *in commendam*. This Oratory or Chapel he undoubtedly caused to be erected in his lifetime, and provided that his obit might be commemorated, and periodical masses be established for his soul's welfare; his pious intentions were but transient in effect, for, soon after the Reformation, his Chantry appears to have been seized upon, and appropriated by a wealthy attorney of the town as a burial place for his family.

The Chapel is enclosed by a beautiful open screen, in four principal compartments, upon the side next the Chancel, in one of which is the door, inscribed, Mecum vadam ad portas mferi. In the small spandrils of this arch of entrance are sculptured very curious representations of the martyrdom of St. Alban and St. Amphibal, according to the monastic legends. The lower part of the monumental screen is panelled with ornamental enrichments, and above the somewhat flatly pointed arches of the principal story, is a bold and broad moulding, bearing shields of the royal arms, with the dragon and greyhound for supporters; others are

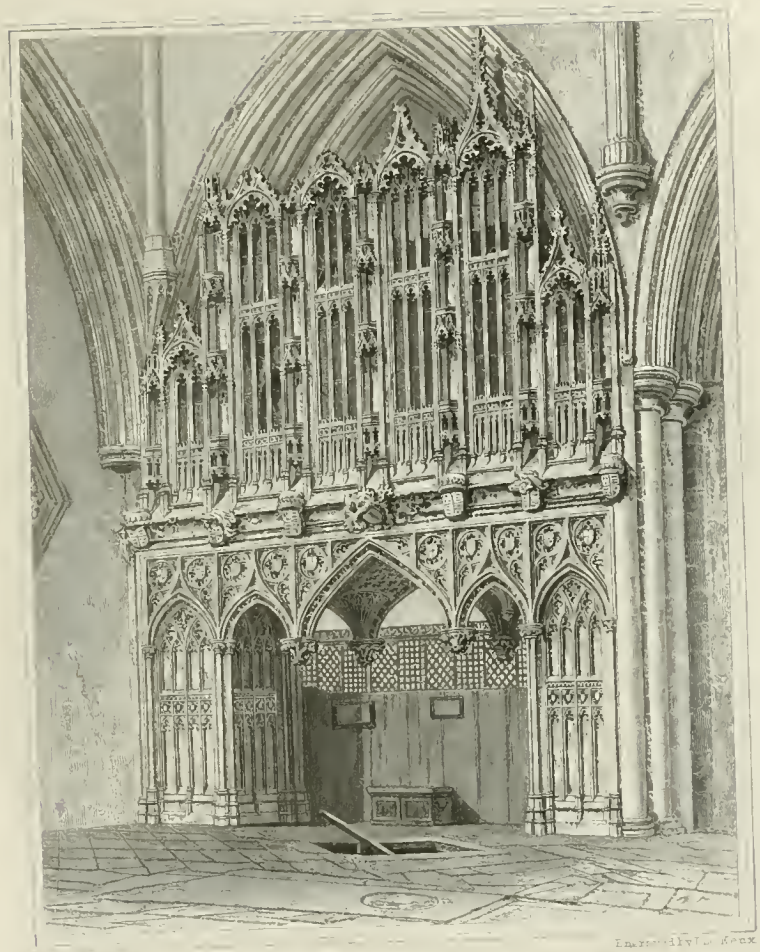
charged with the emblems of the crucifixion, one shield bears, *quarterly, four lions rampant,* which is supported by two rams, holding each a crozier; above the moulding rises a series of pointed arches, open between the mullions, and enriched with floriated pinnacles, &c.

The interior of this Sepulchral Chantry or Oratory, is superlatively rich in sculptured ornaments, most delicately wrought; the Ceiling is adorned with pendents, and is divided into compartments by minute tracery, ramifying in elegant forms; at the west end, against the wall, is the full armorial escutcheon of Abbot Ramryge. By what authority these ecclesiastical cognizances were assumed, cannot now probably be explained; but it remains a proof that ARMES PARLANTES were adopted as early as the incorporation of the college of arms. The field bears, *On a bend coupé three Imperial Eagles, between a Lion rampant in chief, and a Ram salient in base,* supported by two Rams, collared, and with the letters r * y * g * e, and roses upon the collars. Rams' heads, the above letters, and other allusions to the name of the Abbot, are also frequently repeated amongst the great diversity of ornamental decoration with which this beautiful Chapel is profusely covered. Besides these two splendid monuments, there is now left very few memorials of the successive powerful Abbots of St. Albans. Some marble slabs in the pavement of the chancel and choir still retain portraits *en creux,* partially concealed by pews, see Plate IV., others, not bearing inscriptions, tradition only records their particular designation: Roger Norton, ob. 1290; John Berkhamstead, ob. 1301; and John Maryns, ob 1308; were buried in the choir, under slabs of marble, inlaid with brass.

One of the most remarkable specimens of this description of memorial, in the kingdom, has been removed, within these few years, from the chancel into the presbytery, at the east end of the Church; it consists of one entire piece of metal, the whole size of the large slab, upon the surface of which it was bedded with pitch; some of the studs with which it was also fixed, having become loose, the clerk has carefully preserved it, by nailing it to a board. This very curious relic presents a spirited intagliated portrait of Abbot Thomas De la Mare, an ecclesiastic, of noble parentage, being son of Sir John De la Mare, Knt., and Joanna, daughter of Sir John de Harpsfield, Knt.; he was elected to the abbacy of St. Albans in the year 1349, the 24th of Edward III., previously to which, he had been Prior of Tynemouth, in Northumberland, and had been entrusted with the custody of the Earl of Douglas, taken prisoner at the battle of Nevile's Cross. After he had ruled this monastery forty-seven years, he died in 1396, æt. 88; his figure is represented clothed in the richest sacerdotal vestments, having his mitre on his head, and bearing his pastoral-staff in his left hand; he is standing enthroned under a very rich canopy, containing numerous saints in niches.

PLATE VI.—THE MONUMENT OF HUMPHREY OF LANCASTER, DUKE OF GLOUCESTER, 1447.

Behind the rich Altar-screen, is a part of the Church, called the Presbytery, in the centre of which formerly stood the gorgeous shrine of the patron saint of the Abbey. The whole space, beneath one of the large pointed arches, on the south side, is occupied with the sepulchral oratory of the illustrious Duke of Gloucester, who, by the popular enthusiasm manifested during his misfortunes, was generally called, *the Good Duke Humphrey*, and *the Father of his Country*. He was the fourth and youngest son of King Henry IV., and Mary Bohun, his first wife; and was created Duke of Gloucester and Earl of Pembroke in 1414, by his brother, then King Henry V. He was handsome, brave, and accomplished, and on the accession of Henry VI., was appointed *Protector* or Guardian of the kingdom, which important office he executed to the general satisfaction. He married twice; the first of his wives was Jaqueline or Jacoba, the only daughter of William, Count of Hainault, and Margaret of Burgundy; by this marriage, in 1425, he acquired other titles, and was then styled "Humphrey, by the Grace of God, Son, Brother, and Uncle to Kings, Duke of Gloucester, Earl of Hainault, Holland, Zealand, and Pembroke, Lord of Friesland, Great Chamberlain of England, Protector and Defender of the said Realm and Church of England." Soon after this event, he sailed over to the Netherlands, with his Duchess, and a body of English troops, to oppose the Duke of Burgundy, who aspired to her inheritance; being unfortunately defeated, the Duke of Gloucester's match with Jaqueline was soon after annulled by Pope Martin V., who confirmed, at the same time, a former marriage she had contracted with John, Duke of Brabant, the ally of the powerful Duke of Burgundy. His second wife was Eleanor, the daughter of Reginald Lord Cobham, of Sterborough, in Surrey, who had previously lived with him as his mistress. This circumstance, which materially affected his moral character, was speedily taken advantage of by his enemies, jealous of his power; and the interest of his uncle, Cardinal Beaufort, prevailing, the Duke of Gloucester now began to lose his influence at court. In 1441, his Duchess was accused of having recourse to sorcery and witchcraft, to shorten King Henry's life, and make way for the Duke of Gloucester's advancement to the throne, and, upon that charge, was committed to perpetual imprisonment in the Isle of Man. He had opposed, with all his power the marriage of the King with Margaret of Anjou, which he considered an ignominious alliance, but the Cardinal and council carried it into effect, and the next year, procured the Duke to be accused of high treason, and summoned to take his trial before a parliament convened at Bury St. Edmunds. Upon his arrival at that town, he was confined in the Abbey, where he was next day found dead in



his bed, 24th February, 1447 : no one doubted he had fallen a victim to the vengeance of his enemies, although his body was exposed to view, and exhibited no outward marks of violence.

He was buried, with great funeral pomp, in this Church, the expense of the monument being defrayed by the Abbot and Convent, amounting to 433*l.* 6*s.* 8*d.*; they also entailed upon themselves an annual expenditure of nearly 80*l.* for daily masses for his soul, and for the celebration of his anniversary or obit. This monument, vide Plate VI. is more florid, in style, than those we have already described, and consists of a small oratory, or Chapel, in which the priest officiated, open towards the Presbytery, but enclosed by a curiously wrought iron screen on the side next the south aisle; the ceiling of this Chapel is adorned with very minute tracery, and is enriched by pendents, terminating in delicate bosses. The spandrils of all the arches, on the outer face of the monument, are filled with quatrefoils in circles, having in the centre of each, the arms of *France and England, quarterly*, as borne by the members of the House of Lancaster.

Immediately over the arches, on the front of the oratory, or chantry, is a very bold cavetto moulding, charged with seven large shields, sculptured with the personal arms of the Duke of Gloucester, viz., *quarterly, France and England, within a border;* four of these shields are surmounted by ducal coronets, and each of the other three with a lion, as a crest, upon a richly mantled helmet. Above this moulding rises a most splendid canopy, or *Couronnement*, consisting of four principal tabernacles, and two of lesser height, accommodating itself to the form of the arch under which it is reared; between each of these floriated gables is a space, occupied by three niches with pedestals, formerly containing statues; these are now gone, but, upon the south side of the monument, the greater number of the statues now remain; they undoubtedly represent his royal and noble ancestors, and are curious examples of the costume of the period of Henry IV. These figures being intended for an elevated situation, are not sculptured with anatomical exactness of proportion, the heads of all being much too large; their remarkable appearance within the niches affords a degree of exuberance to the, otherwise rich, façade of the monument, very seldom witnessed. In the annexed view of this beautiful work of art, we have shewn the entrance to the identical vault in which the body of the Duke of Gloucester was buried; this was accidentally discovered in the year 1703, since which time, visitors have been constantly admitted, who have purloined bone after bone of the illustrious individual, until but a very small fragment of his skeleton remains. This vault is not without its decoration, for, at the east end, is a contemporary painting of the crucifixion of Jesus Christ, with a chalice to receive the blood which streams

from the wound in the side. No inscription exists upon this highly ornamented sepulchral monument, but, near to it, against the east wall of the south aisle, are painted the following elegiac lines :—

PIÆ MEMORIÆ, V. OPT.

SACRUM SEROTINUM.

Hic jacet *Humphredus*, Dux ille *Glocestrius* olim
Henrici sexti Protector, fraudis ineptæ
Detector, dum ficta notat miracula cæci
Lumen erat Patriæ, Columen venerabile Regni,
Pacis amans, Musisque favens melioribus, unde
Gratum opus *Oronio*, quæ nunc scola sacra refulget:
Invida sed mulier Regno, Regi, sibi nequam
Abstulit hunc humuli, vix hoc dignata sepulchro;
Invidiâ rumpente tamen, post Funera vivit.

DEO GLORIA.

This part of the Church, called the Presbytery, was considered the most sacred, being appropriated, during the celebration of divine service, entirely to the abbot and priests, while the congregation were confined to the body of the Church; in the centre of this sanctuary, as the most attractive object, was formerly placed the splendid shrine of their canonized patron, distinguished as the first Martyr, in England, the precise spot is now marked by a marble slab, thus inscribed :—

S. ALBANUS VEROLAMENSIS ANGLORUM PROTO-MARTYR XVII. JUNII. CCXCVII.

Six hollow places denote where the staves of the Canopy over the Shrine were originally fixed. This was an object upon which the ingenuity of artists was then displayed in its greatest extent. The shrines were usually placed in an insulated and conspicuous situation, near the High Altar: this, of St. Alban, according to history, somewhat resembled an altar tomb, with a lofty ornamented canopy, supported on pillars over it, representing the saint lying in great state, thus to receive the homage and adoration of all true believers. It contained the very coffin in which his bones were deposited, inclosed in another case, having on the sides embossed figures in precious metals, shewing the chief acts of St. Alban's life. At the head, towards the east, was a large representation of the crucifixion, between the statues of Mary and John, greatly ornamented with jewels. At the feet, in front of the choir, was represented the Virgin Mary, with Christ in her arms, seated on a throne, highly enriched with precious stones. The pillars were formed like open towers, and were all of *plate gold*, while the inside of the canopy was covered with crystal stones. It was erected by Symond, the 19th abbot, about the year 1180, under the direction of Master John, a goldsmith, and very excellent artist. Matthew Paris, the historian, who lived one hundred

years after, says, that he had never seen "a Shrine more splendid and noble than that at St. Albans."

On the north side of the Presbytery, opposite to the monument of Humphrey, Duke of Gloucester, is a very curious gallery of wood, panelled and carved in high relief; in this gallery several monks were stationed to watch the shrine, a precaution not unnecessary, considering that it was composed of the most precious and costly materials.

The back of the Altar-screen occupies the west side of the Sanctuary, while the east end, consisting of three pointed arches, springing from clustered pillars, was formerly open to the Chapel of the Virgin, of which the exterior view is given in

PLATE VII.—SOUTH EAST VIEW OF THE ABBEY CHURCH, SHEWING THE LADY CHAPEL.

A Chapel dedicated to the Virgin Mary, usually at the east end, was attached to almost every Conventual Church in the kingdom. This addition to the Church of St. Albans, was completed during the abbacy of Hugh Eversden, between the years 1308 and 1326, in the reign of Edward the Second. It was built chiefly at the expense of one Reginaldus of this town, an advocate in the Court of Rome, whose business was to manage appeals, and suits made to the Papal Consistory. Thomas Westwode, a chanter of the Church, is also reported to have procured assistance towards its erection, from the pious and faithful, which exertion procured him to be the first person appointed to the office of *Custos Capellæ*.

The dimensions and proportions of this building are so just and beautiful, and its decorations display so much elegant simplicity, that it may be referred to, as a specimen of pure and cultivated taste, and must be regarded as a model that would not discredit any age. Its whole length is fifty-five feet, and width twenty-five; in height it is thirty feet. The Chapel was originally lighted by seven beautiful pointed windows, which still claim particular attention from the elegance of their form, even in their decayed state. Traces of the delicate sculpture with which this Chapel was formerly adorned, are to be discovered in ranges of figures surrounding the windows, which have not lost their graceful form, though greatly obscured by coats of whitewash, &c. The pavement is now covered by a boarded floor, so that no sepulchral memorials are to be seen, though probably such still remain beneath. Besides the choice and splendid altar of the Virgin Mary, formerly at the east end, there were others laterally situated, which constantly attracted a great resort of persons, particularly on festival days. These smaller Chapels, or Oratories, were evidently more calculated for privacy of devotion than the Church, and were intended to give an opportunity for

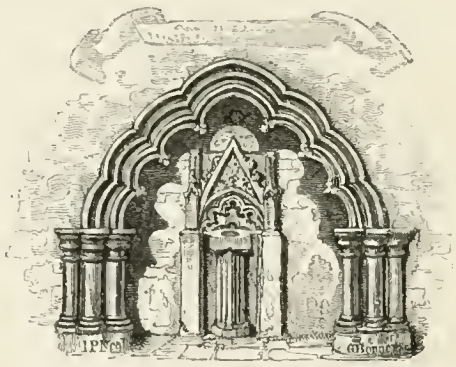
pious reflection, and the operations of conscience. When these private altars were abolished at the Reformation, the erection of pews was, undoubtedly, intended to answer the same purpose.

Our view from the south east, Plate VII. shews the remains of the east window of the Lady Chapel, the mullions of which being composed of friable stone, are much mutilated, and the whole is now in a state of lamentable decay. One of the lateral chapels on the south is also seen, and over the whole building appears the great east window of the Abbey Church, the massive tower and south transept form the back ground.

The Chapel of the Virgin Mary is now completely separated from the Abbey Church, and is used as a school, a passage, for the convenience of the inhabitants of the town, having been opened through the Ante-chapel, this is also rich in sculptured decoration.

The very curious and ancient Piscina, or rather *Benetier*, in the south aisle of the Church, is the subject of our vignette tail-piece. From the style of its decoration, it may be referred to the time of King John; but it must be observed, that the ornamented canopy now placed upon the Piscina, which stands under a singularly formed arch, is no part of it, and has most certainly no connexion with the original Piscina.

At present we must observe that the Church is kept particularly neat, and very clean; and that more than common attention is paid to visitors by the parish clerk, who appears to take great interest in the remarkably curious monuments committed in some respects to his care.



PISCINA IN SOUTH AISLE.

St. Mary's Church,

ASHFORD, KENT;

VICAR,

THE REV. JAMES BOND.

The town of Ashford is situated on rising ground, near the confluence of the upper branches of the River Stour, overlooking the celebrated Weald of Kent, a wonderfully rich and level tract, interspersed with very gentle eminences, highly cultivated and adorned with numerous seats and villages, scattered amongst towering oaks and other trees, within the distance of fifty-four miles from the metropolis, and about fourteen from the city of Canterbury. Its large and beautiful Church, dedicated to the Virgin Mary, is of very remote origin, but was entirely rebuilt about the latter end of the reign of Edward IV., chiefly at the expense of Sir John Fogge, Knt., who resided at Repton, about a mile from this town. He died about the year 1490, and was buried under a tomb, which stands on the north side of the Altar, in the Chancel. The Monument is now greatly defaced, but contains on one side of it a brass plate with these lines:

Plenius hic sequitur quod fecerat ille Johannes
Sumptibus ex propriis, hanc ecclesiam renovavit
Cum campanile quod funditus ædificavit.
Pluribus atque libris chorus hic per eum veneratur,
Ac ornamentis altari Dei veneratur.
Vestibulum ditans, et plura jocalia donans
Ut patet intuitu, pro posteribus memoranda
Ad laudem Domini, cui laus sit nunc et in ævum.—*Amen.*

Sir John Fogge was Comptroller of the Household, and Privy Counsellor to King Edward IV., and also founded a College in this town, with a small establishment appointed to pray for the souls of the king and several persons of distinction, and also those of his majesty's liege subjects who were slain in the battles of Northampton, St. Albans, and Sherborne, in defence of his right and title.

In a vault underneath the tomb near the altar, which is called Fogge's vault, but belongs to the Lord of the Manor, a great many of the Fogge family have been buried: there is a tradition that above twenty knights of that family have been deposited there. From an old MS. one in-

scription relative to a member of this family is given in *Parsons's East Kent*, as having formerly been in this Church.

Here, under this stone, lyeth the bodye of Thomas Fogge, Esquyre, lateli Sergeant Porter unto the most famoges Princes, King Henry VII. and VIII., and Elianor, his wyf. the whiche Thomas deceged the xvith day of August, the yere of our Lord 1512, and Elianor deceged the day of , the yere of our Lord one thousand five hundred and on whose soules Jesus have mercy.

On labels issuing from the mouths of two figures now gone, are these sentences :

Pater de Celis miserere nobis.
Spiritus Sancte Deus miserere nobis.

The family of Fogge, in after times, suffered much in their estate at the period of the Civil Wars, and according to the vicissitude of human affairs, were reduced to a very small property at the beginning of the eighteenth century.

Captain Christopher Fogge, a descendant of this ancient family, was made prisoner by the Turks, and redeemed from slavery with a considerable ransom. He afterwards went to sea as commander of the Rupert man of war, and died on board of his own ship in the River Thames, soon after his last voyage, about the year 1707. At his death the family was most probably extinct.

The Church consists of a Nave, with aisles on the north and south sides, two transepts and a chancel, with a very noble embattled tower at the intersection of the nave and transepts. It is finely proportioned, and rises to the height of two stories above the body of the Church, and is ornamented with mullioned windows, rising to a pointed arch upon each face. Four octangular turrets, one at each corner of the Tower, are crowned with small spires, and terminate in vanes.—Vide Exterior View, Plate I.

The effect of the interior of the fabric is considerably injured by the many pews and galleries that have been introduced for the convenience of the numerous inhabitants of the town, by which much of the original beauty of the structure is lost; there is now no painted glass in the windows; but Weever, in his curious work, speaks of *many goodly portraitures*—as of King Edward III.; the Black Prince; Richard, Duke of Gloucester; Richard, Earl Rivers; the Lord Hastings; the Lord Scales; Sir William Hawte; Valoins, and his two wives; the first, the daughter of Hawte, the second of Fogge, &c. &c.

The Church, however, still contains a great many monuments deserving attention; the principal of which are in the South Transept, chiefly in memory of the family of Smyth, Lords of Westenhanger, and formerly owners of the Manor of Ashford, now represented by the Lord Viscount

Strangford. All these tombs are now in excellent preservation, and remain fine specimens of the taste prevalent in Monumental Architecture during the sixteenth, and in the earlier part of the seventeenth century; they were repaired by the late Chief Baron Sir Sidney Stafford Smyth, a descendant, whose great grandmother was the Lady Dorothy Sydney, so celebrated by the poet Waller as Saccharissa.

The Monument of Thomas Smith, Esq. composed of various-colored marble, represented in Plate II. stands against the south wall of the Chapel, and bears the following inscription :

Memoriæ Sacrum.

Hic certa spe beatæ resurrectionis conditur clarissimus vir, Thomas Smith, de Westenhanger, Armiger, qui ob spectatam in principem fidem et observantiam dignissimus habebatur. Qui portorii vectigalibus in Londini portubus præficeretur, quæ postea triginta millium librarum annua pensitatione a principe redemit, et singulari in nobiliores liberalitate et amore in mercatores præstitit opes quibus illum Deus opt. max. beavit ad Dei gloriam pauperes sublevando, vere religionis professores fovendo, bonasque literas promovendo et ad reipublicæ usum longinquas navigationes instituendo novas terras detegendo, et ærarias fodinas aperiendo libens lubensque erogavit. Jamque annorum plenus cum sexagesimum nonum an'um implevisset, filiosque sex, sex etiam filias ex Alicia clarissima conjuge sexigeneria, filia et hærede Andrei Iudd militis D'ni hujus Villæ de Ashford suscepisset; qui in clariores familias matrimonio colligantur, ex hac vita firma in Christo fide demigravit junii septimo.

Anno Salutis 1591.

Johannes Smyth filius primogenitus, optimo patri matriq' charissimæ cæteris filiis filiabus collacrimantibus, ad officiosæ pietatis et posteritatis memoriam mœstissimus posuit.

The figures of Thomas Smith, and his wife Alice, are represented lying at full length under an arched canopy, composed of a rich entablature supported by two Corinthian columns, surmounted by a compartment filled with the arms of Smyth. Argent, *a chevron engrailed between three lions passant sable.* Crest, *a leopard's head erased, argent gorged with a collar and chain sable.* Two other shields, with impalements and quarterings of the family, and small obelisks on pedestals at the angles. On the base of the tomb are the six sons and six daughters of the deceased, kneeling at Prie Dieus, with an open book upon each.

On the west side of this Chapel is the monument of Sir Richard Smyth, Knt., of Leeds Castle, fourth son of the above, who is represented in armour, lying upon a cushion and mat; in front are his three wives and five children. Upon the monument is the following inscription :—

Here lyeth the body of Sir Richard Smyth, of Leeds Castle, Kent, fourth son of Thomas Smyth, of Ostenhanger, in the county of Kent, Esq.

He married three wives, who were widows. By the first of them, being a daughter of Sir Thomas Scott, of Scott's Hall, he had his only son, Sir John Smyth, and two daughters, Elizabeth and Alice; and by his second wife he had his

daughter, Mary; and by his last wife, who survived him, he had his daughter Margarett. He was Receiver of the Duche of Cornwall, and Surveyor General and Commissioner for the Revenewes assigned to Prince Charles, for many years. He was a just officer in his accounts, which he perfected with much contentment, where he was trusted. His love to his wife's children and friends was extraordinary, and he tenderly did respect them. His bounty to the poore was very great. He lived piously, and having an assured hope of a joyful resurrection by a lively faith in the meritts of Jesus Christ. He rested from his labors on the 21st July, 1628, in the 63d year of his age.

The other Monument to this ancient family is upon the east side of the Chapel, and commemorates Sir John Smyth, Knt., only son of the latter, who died in 1609, and Elizabeth, his wife, who are represented kneeling on cushions at a lettern or reading desk. The former is in armour, with a ruff, the latter has also a ruff and large hoop. In front of the Monument are portraitures of their three surviving children; and on a black marble tablet is this inscription:

To the Memorye
of Sir John Smyth, of Ostenhanger, Knight, and Elizabeth, his wife, daughter and sole heyer of John Fineaux, of Herne, in the County of Kent, Esq., who lived married together about 30 yeares, and had issue two sons and six daughters, whereof three only survived them at the time of their death, whose portraitures are here presented, *videlicet*, Thomas Smyth, Esq., his sonne and heyer; Katharine, married to Sir Harry Baker, of Sissinghurst, in the county of Kent, Knight; and Elizabeth, marryed to Harry Nevill, the younger, of Billingbere, in the County of Berk. Knight.
Erected by Sir John Scott, Sir Rich. Smyth, and Christopher Tolderve, the executors to the said Sir John Smyth.

The last of this family that was buried in the vault underneath this Chapel, was Philip Smyth, Viscount Strangford, in 1708; a great estate in this county formerly belonged to the family. Thomas Smyth, commonly called Customer Smyth, was remarkable for his great riches. Westenhanger, in the parish of Stanford, between this town and Hythe, their usual place of residence, was a noble and magnificent structure; a small part of it that still remains, has been converted into a farm-house.

On a slab, in front of the Altar steps, is a curious full-sized brass, in memory of Elizabeth, daughter to Henry, Lord Ferrers, of Groby, and wife to David le Strabolgie, the fourth of that name, Earl of Athol; she died in the year 1375, and is represented in the old French round dress, closely buttoned from the waist, her hair in three rows of curls, surrounding her face, and hanging over her shoulders: she held a square banner in each hand, that in the dexter *paly*, that in the sinister charged with *seven mascles*, the arms of Quincy; over her head, within a square, the arms of France and England, quarterly, and under her feet, a heater-shaped shield, charged with *a cross*, impaling *three chevrons*, all within *a border guttée*, and originally bore this inscription: " Icy gist

Elizabeth, Countesse D'Athols, la fille de Sign Ferrers, Dieu assoile que mourut le xx jour d'Octobre, l'an de Grace MCCC."—Vide Le Neve's Church Notes, Add. MS. 5479, in the British Museum. The figure is now much mutilated, and of the fillet of brass, round it, the following only remains:

Icy gist—Countesse—que mour'.

The original Altar of the Church was pulled down during the Civil War, and the names of the Churchwardens, cut in stone, were placed in the Chancel; but in the year 1697, this tablet was removed, and the present altar-piece erected by subscription; the following is the curious preamble to the List of the Subscribers to the new work.

" Whereas the ancient Altar and Altar-piece of the Parish Church of Ashford, having been both decent and ornamental, rising with a fine ascent, and the same railed in after a decent manner, were in the time of rebellion, in the reign of our truly pious and martyred sovereign, King Charles the First, of blessed memory, in the year of our Lord, 1644, sacrilegiously defaced and removed, the Altar razed even with the ground, and some of the materials converted to their own private uses, by men as well of factious and rebellious principles and practices as sacrilegious; and to perpetuate this their infamous act and sacrilegious depredations, the then Churchwardens, *Joy Starr* and *William Worsley*, two of the actors in so great and villainous a profanation and profuse wasters of the churches treasure, had their names cut in stone, which they placed in the wall where the ancient Altar-piece stood, as a monument thereof, but is now taken out and broken to pieces, it being a shame to our church that the names of such men should remain there, already too long, who under the hypocritical mask and disguise of abhorring idolatry, dared be guilty of so bold a sacrilege as to violate God's altar.

" We, therefore, the Parishioners of the Parish of Ashford, and affectionate members of our truly apostolical and established Church of England, abhorring, as we are bound in duty, so sacrilegious an act, and to testify our sincerity and due regard to the order and decent appendices of our church, and that place where peace and reconciliation is made between God and man, may no longer continue as it is now, to our shame, the place of brawls and contentious disputes of the parishioners, but that a fair and decent Altar and Altar-piece, pavement, and rails, may be raised and placed again in its ancient place and order, being thereunto encouraged and moved by the exemplary and pious offer of a generous contribution by our very good lord, the Earl of Thanet, and the Reverend Sir George Wheeler, and being well assured of the further pious and concurrent contribution of our very good Lord Strangford, and divers other devout persons of honour and quality, for the completing

so decent an enterprize, have and do hereby promise to pay the several sums of money to our several and respective names here under written annexed, to encourage and carry on so good and commendable a work.

"Witness our hands this five and twentieth day of July, Anno Domini, 1695."

Then follows a list of subscribers to the amount of seventy pounds.

The following Account of some of the Vicars of Ashford is also from *Parsons's East Kent*, p. 537, where the order of succession is traced from the Parish Register.

Rev. John Wallis, Vicar, father to the famous Dr. Wallis, the learned Mathematician of Oxford, was buried, Dec. 4, 1622.

On a flat stone in the Archbishop's Court, within the Church, are the following inscriptions relating to him and his family: .

Here lieth the body of the faithful servant of Jesus Christ, late painful and loving Pastor of this Congregation, Mr. John Wallis, who departed this life, November 30, 1622, being of age 55 years, and Mr. Henry Wallis, son of Mr. John and Joanna Wallis, who lived a godly, prudent, just, and useful man, and died much lamented, Sept. 3, 1666, aged 46 years, and is here interred in his father's grave: Mrs. Joanna Wallis, a prudent, grave, and pious matron, sometime wife of Mr. John Wallis, Pastor of this Church, daughter of Mr. Henry and Sarah Chapman, sometime of Godmersham, died September 26, 1643, aged — years, and is here interred by her husband. Also Mrs. Rebecca Wallis, widow of Mr. Henry Wallis, and daughter of Mr. Howell, of Rye, who died September 20, 1677.

Rev. Edmund Hayes, Vicar, father to Mr. Hayes, Printer to the University of Cambridge, was buried Sept. 3, 1638.

Rev. Mr. Mackbee succeeded Mr. Hayes; in his time were great confusion both in church and state.

Rev. Richard Whitlock, Vicar, a man of wit and learning, was buried October 24, 1666.

Rev. Thomas Risden, Vicar, succeeded Mr. Whitlock. He was minister in Bread Street, London, and was burnt out of his habitation by the great fire, anno 1666; he then came to Ashford, and was here buried May 29, 1673.

The Rev. Samuel Warren, Vicar, succeeded, and died in 1720, aged 84. On a black marble slab in the Chancel is the following inscription to his memory:

M. S.

Samuelis Warren hujus Ecclesiæ Ashfordiensis nuper Vicarii, viri et vitæ sanctimonia, et puritate fidei et morum suavitate vere venerandi. Numeroso Gregi XLVIII annos summa fide, summaque constantia invigilavit pastor inculpatus, et quo erat ingenio ad omnia humanitatis officia prompto non tantum profuit omnibus, sed et placuit. Ad munus sacerdotale licet indesinenter attentus, rei tamen familiari administrandæ non prorsus defuit. Quinimo rationes domesticas tam accurate ad calculum vocavit, et facultates suas tam provide et prudente dispensavit ut ex redditibus satis modicis nunquam non suppeteret unde liberos suos

Drawn by J. P. Neale. Engraved by W. Wallis.

ASHFORD CHURCH.

bene multos honeste educaret et liberaliter. Nec in suos solum benignus erat vir optimus, utpote qui erga omnes se semper benevolum præstitit et propensum, indigentibus vero summe beneficum, vera significatio animi generosi.
Quippe cum plerique omnes magnificum ducunt si non inviti id erogent quod satietati superfuerit, hic vel a semetipso auferre sustinuit, quo alios

Posset beare.

Senecta potius quam morbo confectus
Christi meritis plene confisus
Deo placide animam reddidit
Martii XVI an'o D'ni MDCCXX
Ætatis suæ LXXXIV.

Hic etiam juxta jacet desideratissimi viri conjux dilectissima Sara, Joannis Stafford Rectoris de Luggershall in agro Sussexiæ filia, natu minima; fœmina tam venustate corporis quam præcellentibus animi dotibus vere spectabilis. Quæ statim post decimum partum variolis oppressa in Christo obdormivit Sept'ris XX. Anno D'ni MDCLXXXVII. ætatis suæ XL.

His son, Dr. William Warren, made antiquities his favourite study, and wrote a history of this Church, many extracts from which are given in "Parsons's Account of Monuments, &c. in the churches of East Kent," 1794, 4to. He died at Canterbury, but was buried at Ashford. In the Churchyard is a tomb erected to his memory, with this inscription:

H. S. E.
Gulielmus Warren, LL. D.
Aul. Trin. Cantabr. Socius.
Reverendi Viri Samuelis Warren,
Hujus Ecclesiæ olim Vicarii
Filius
Obiit III Jan. MDCCXLIV.
Ætatis suæ LXII.

In different parts of the Church are monuments with these inscriptions:

In a Vault beneath lieth interred the body of John Norwood, late of this Town, and Mary his wife, by whom he had seven children, six of whom are in the said Vault with him, in memory of whom their surviving son Edward has erected this monument, 1743.

Near this place are deposited the remains of Thomas Hussey, Esq. who died July 3, 1779, aged 56 years. Also three of his Children, who died infants.

Beneath this Monument lies interred the small remainder of Arthur Apsley, of this Town, Esq. who near twenty years with loyalty, courage, and good conduct, discharged the especial trust reposed in him by their Majesties King William and Queen Anne as Cornet, Lieutenant, and Exempt of their first troop of Horse Guards. He married Mary, youngest daughter of George Evelyn, of Godstone, in Surrey, Esq. by whom he left no issue. He died Dec. 29, 1719, in the 50th year of his age.

Near him also is interred the body of Arthur Apsley, father of the aforesaid Arthur, who died Dec. 4, 1743, aged 80.

Here also lieth interred the body of Thomas Apsley, of this Town, who out of his filial duty and brotherly affection erected this Monument to their memory.

Here lies the Body of James Reader, late of this Town, who departed this life August 24, 1727, aged 52.
Near him also lieth interred the body of Elizabeth, relict of the said James Reader, and daughter of Arthur Apsley: she died October 17, 1741, aged 64 years.
Mary Handfield, relict of Thomas Handfield, ob. June, —38, aged 79.

Thomas Apsley, son of Thomas and Ann Apsley, died the 23rd of January, 1774, in the 38th year of his age.
Elizabeth Apsley, his widow, died the 22nd day of July, 1791, in the 73rd year of her age.
Thomas, son of Thomas and Elizabeth Apsley, died the 8th of October, 1767, in the 28th year of his age.

Upon a slab of marble in the Vestry is the following inscription:

Hoc sub Marmore.

Conduntur cineres Johannis Fenner generosi, hujus oppidi non ita pridem incolæ et ornamenti, qui obiit XV die Julii Anno D'ni MDCCII. ætatis suæ XXXVI. Viverat multis certe nominibus memorandus utpote qui fidelis Ecclesiæ Anglicanæ filius orthodoxæ, fidei pietatem adjunxit vitæque integritatem, quinetiam, quod illi omnino dandum est laudi, feliciter monstravit benignam ingenii venam sermonem festivum, moresque faciles non tantum cum religionis gravitate convenire, sed virtutem ipsam gratiorem reddere et magis amabilem. Uxorem duxit Saram Thomæ Bull de Mersham generosi filiam natu maximam, fœminam sane tali viro dignam quæ obiit V. die Aprilis MDCCXV et hic juxta jacet sepulta. Ex hac septem suscepit liberos, quorum tres præmaturo fato abreptos pater mœstus ploravit quatuor superstites Mariam, Franciscam, Saram, Elizabetham, et Priscillam, moriturus testamento reliquit hæredes. Elizabetha anno ætatis undecimo vixdum expleto variolis occubuit; tres reliquæ marmor hoc pietatis et gratitudinis ergo posuere Anno Domini MDCCXXXIV.

In the Archbishop's Court is a Monument inscribed with the following:

Memoriæ Sacrum

Baptistæ Pigott, filii Baptistæ Pigott de Dartford, Clerici, primique Scolæ Ashfordiensis Moderatoris, qui summis doctrinæ ornamentis, eximiaque docendi facultate instructissimus, numerosum eruditorum cœtum et ecclesiæ et reipublicæ dedit, E prima uxore, relicta Georgii Symons, clerici, filia vero Henrici Stacey de Ashe generosi duos filios Baptistam et Gervasium, totidemque filias, Helenam et Mariam tulit. Ex alteris etiam nuptiis cum Jana filia Johannis Spencer et Franciscæ conjugis de Feversham Armigeri, duos itidem suscepit filios Spencerum et Edwardum, quatuor vero filias Franciscam, Elizabetham, Janam, et Annam. Et cum ultra quatuor lustra huic scholæ præfuisset, anno ætat. 70 pietate juxta ac annis maturus, maritus et pater indulgentissimus de discipulis ut et oppido etsi ingrato optime meritus Decem. quint. Calend. Feb. 1657. obiit.

H. J. B. P. S. P.

Church of the Holy Trinity,

INGHAM, NORFOLK.

REV. JOHN HEPWORTH, STIPENDIARY CURATE.

The Lordship of Ingham was possessed, at a very early period, by a family of the same name, of whom Oliver de Ingham was living in 1183, and John de Ingham is known to have been Lord in the reign of Richard I. Sir Oliver de Ingham, great grandson of the last, and Seneschal of Gascoigne and of Aquitain, and Lord Warden of the Marches of Guienne, in the reign of Edward III., had two daughters and co-heirs, the younger of whom, Joan, conveyed Ingham to her second husband, Sir Miles Stapleton, of Bedale, in Yorkshire. This Knight and his Lady founded a perpetual Chantry in the Parish Church of Ingham, consisting of a Warden and two Priests, performing service in honour of the Holy Trinity, and for the souls of King Edward III., the founders, their parents, and other relations, and of all the faithful deceased. This institution was soon converted into a Priory, of the order of the Holy Trinity and St. Victor, for the redemption of captives from the Turks, and to which the Church, having been rebuilt, was made collegiate and appropriated, by Thomas Percy, Bishop of Norwich, on the 2d of July, A. D. 1360. The Convent at first consisted merely of a prior or custos, and two brethren; but four other brethren or canons, and a sacrist, who officiated for the parishioners, were subsequently added; and the number was designed to have been made up to thirteen, if the revenues had so increased, that ten marks annually could have been allowed each religious. In 1384, the endowments of the Priory were augmented by John de Saxham, on the condition that a chaplain should be provided to pray for his soul in the collegiate Church.

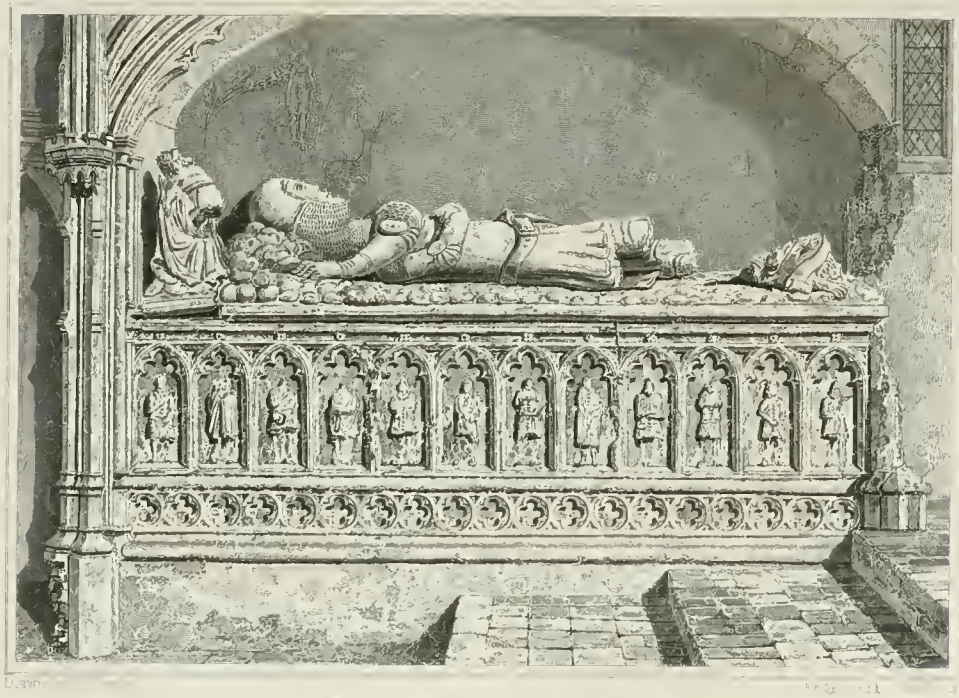
Ingham Priory became, in a short time, the head house of its order in this country, and even imparted to it the name of the order of Ingham, by which it was thenceforward known, as well as by those of the order of the Maturins, and of the Trinitarians. The conventual possessions of the Ingham foundation, according to Mr. Taylor, in his *Index Monasticus* of the Diocese of Norwich, were four manors and four impropriate churches, with lands and interests in about twenty parishes. The Priory itself was situated on the north side of the Church, to which its cloister adjoined.

The Church, of which Plate I. is a View from the south-east, is forty-four yards long, including the nave and chancel; the width of the chancel is eighteen feet; and that of the nave, with its two aisles, forty feet. Adjoining, to the south, was a Chapel, dedicated to St. Mary. Over the porch, which has a stone groined roof, were two large rooms, where lived the Sacristan. At the west end is a lofty and elegant Tower,

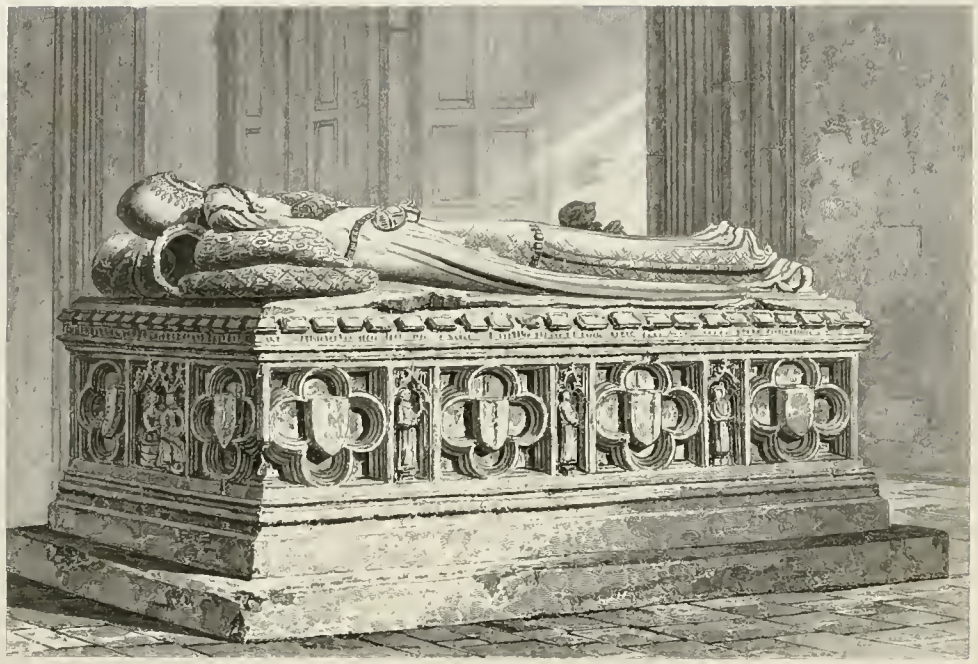
above the grand entrance through which are the arms of Ingham, and of Stapleton impaling Felbrigg and de la Pole, indicative of its builder, *Sir Miles Stapleton*, great-grandson of the founder, who died in 1466, of and his two wives, *Catherine*, daughter of Sir T. de la Pole, son of Michael, Earl of Suffolk, and *Elizabeth*, daughter of Sir Simon Felbrigg. Sir Miles was Knight of the Shire in Parliament in the 28th of Henry VI. By his last will he devised the whole of his moveable property to be dispensed to pious uses, and all his manors to his feoffees, for four years, to raise money for almes-deeds, for his soul's health; he left considerable legacies to this Church and Priory.

In the following account of the principal monuments and other sepulchral memorials in this Church, the inscriptions are given from Blomefield's History of Norfolk. Most of them are now gone, and the rest are in a very imperfect state.

Under an arch on the north side of the chancel lies the sculptured figure of *Sir Oliver de Ingham*, as represented in the annexed Engraving, Plate II.; its ancient appearance is thus described by Weever: "Vnder a faire Tombe of free-stone, very curiously wrought, lieth the body of *Sir Oliver Ingham*, with his resemblance in his coate Armour, his belt, gilt spurs, and the blew Garter about his leg; his Creast, the Owle out of the Iuie bush, with a crowne on the head thereof: He being a great trauailer, lyeth vpon a Rocke, beholding the Sunne, and Moone, and Starres, all very liuely set forth in mettall, beholding the face of the earth: about the Tombe, twenty and foure mourners." Sun, moon, and stars, however, have long since disappeared, and but fourteen of the mourners now remain. Weever, who frequently must have trusted to other eyes than his own, is not always correct either in his descriptions or in his dates. In this case there never was any "blew Garter." Sir Oliver died in 1343, and was not a knight of that order. What Weever denominates "a rocke," is a bed of rough stone-work, representing a bed of round flints: the Knight's position is singular, for he appears as if prepared to jump up on his feet; his head inclines over his shoulder, towards the inner part of the arch. His right arm crosses his breast, and grasps his sword, which hangs at his left side, but is now broken; his left arm crosses his breast to his right shoulder, the hand resting on the stony pillow. His legs were crossed, but are now broken. His eyes seem directed to a painting on the back of the arch; this, which is much defaced, is probably the "face of the earth," which Weever describes the celestial luminaries as beholding: it is described in the following terms by the late lamented artist Mr. C. Stothard, in a letter printed in his Memoirs: "The subject of it appears to relate to hunting. A figure on the left, with a green hood over his head, is blowing a horn; towards the centre are seen the stag, lion, camel, and other animals. Another huntsman, who is not so well preserved, appears to be stringing his bow." On the side of the tomb was the following inscription: "*Mounsier Oliuer de Ingham gist icy; et Dame Elizabeth, sa compagne, que luy Dieu de les almes dit mercy.*"



[illegible] CHURCH



Drawn by P. Neal. Engraved by K.

INGHAM CHURCH

At the east end of the Church, by the rood-loft, is an altar-monument, with sculptured figures of *Sir Roger de Boys* and *Margaret* his lady, delineated in Plate III. The Knight is in complete armour; his head rests on the head and body of a Saracen, coupé, and at his feet is a hound, with his paw resting on a gauntlet. The following is the inscription, according to Blomefield: "*Monsieur Roger de Boys gist icy, et Dame Margarete sa femme, auxi vous, qui passer icy priez Dieu de leur almes eit mercy. Elle morout l'an n'tre Seigneur mill. trecent et quinsieme et il morout l'an de dit nostre Seigneur*, 1300. With this date, however, neither the armour of the Knight nor the dress of his lady by any means agree; they point to about 1380; and there is a word following the "trecens," though it is illegible. His arms, argent, two bars with a canton gules, over all a fillet sable, are yet visible on his surcoat; and her robe is checked with his arms and her own, argent, three mascles between two bendlets, sable. It is remarkable that *both* figures wear the mantle of some order, having as a badge on the right shoulder a cross pattée, of which the upper limb is removed to make room for a motto: this is in the Gothic letter, and is in three divisions, but is no longer legible, and no record of it exists. Some have imagined it to be "*Amor:*" others, "*A ma vie:*" the latter is the better conjecture.

The chancel is floored with the monumental stones of the Stapletons and their connexions; and the inlaid brasses were among the richest in the county. All are now gone: they were stolen in 1800, when St. Mary's Chapel was pulled down, to save the expense of repairing its roof, and the Church laid open.

In the centre before the high altar were the full-sized figures of Sir Miles Stapleton and Joan his lady, the founders of the Priory. They were coarsely executed and out of proportion. Their right hands were joined; the armour of the Knight was inlaid with roundels; the lady's hair fell in two formal braids, one on each side of her face; round her head was a narrow fillet of jewellery, the precious stones being represented by a composition, of various colours; from above each elbow hung a long narrow sleeve. Arms, *Stapleton*, lion rampant, imp. Ingham, per pale or et vert, a cross moline, gules. The inscription is thus very imperfectly given by Blomefield: *Priez pour les almes Monseur Miles de Stapleton, et dame Johanne, sa femme, fille de Monseur Olvier de Ingham, fondeurs de ceste mayson, que Dieu de leur almes eit pitée.*" The lady was widow of Sir Roger le Strange; and daughter and sole heiress of Sir Oliver de Ingham. By this marriage Sir Miles added a large estate to his former possessions in Yorkshire, and became a conspicuous person in the reign of Edward the Third, ranking high in his favour, and being one of the first Knights of the Garter; some token of which order one is disappointed in not finding on his monument." He died in 1365. There were likewise brasses, with armorial bearings, of *Sir Miles Stapleton*, son of the founder, and *Ela*, his lady, daughter of Sir Edmund Ufford, and of *Sir Brian Stapleton*, his son, with *Cecilia*, daughter of the Lord Bardolph, his lady; and of *Sir Miles*, son of Sir Brian, and his two wives, before mentioned, with whom terminated the Norfolk branch of the family, in 1466.

Here also were engraved effigies or inscriptions and armorial bearings of the following persons: *Joan, wife of John Plays*, and daughter of the second Sir Miles Stapleton, who died Sept. 2, 1385; *the Lady Ela*, wife of the second Sir Miles, and daughter of Sir Edmund Ufford; *Sir Roger Boys*, who died Feb. 25, 1421; *John Boys, Esq.*; *Edmund Stapleton, Esq.*, Chamberlain to John, Duke of Norfolk, and son of Sir Miles, the founder, who died in 1462; and Matilda his wife, formerly the wife of Sir Hugh Fastolf, who died in 1435; *Lady Elizabeth Calthorp*, first wife of Sir Francis Calthorp, who died July 23, 1536. There is also a memorial to *William Johnson, Esq.*, Lord of the Manor of Ingham, who died Jan. 2, 1640, ætat. 41. In 1431, *John Bradle, Esq.* was buried by the north door of the Church. In 1384, *John de Saxham*, who gave the manor of Westhall, &c. to the Priory, was buried in St. Mary's Chapel. Weever mentions as buried here "*Dame Ela Perpoint*, which had two husbands."

In the body of the Church was a gravestone, with brass figures of a Knight and his Lady, and the following metrical inscription:

Hic miles gratus, Thomas Saukvile vocatus
Ponitur et digna sibi conjux Anna benigna;
Augusti pr. idus, M. C. quater, L. q. secundo,
Hunc Christus Dominus fecit valedicere mundo.
Hec cum Clementer uit anno post venirente,
Illorum funus absolvat trinus et unus.

The state of the Church declares that the present wealthy inhabitants of the parish possess but little of the taste and spirit which guided the founders. Many of the windows are bricked up; the oriels are closed with plaster; the stone screen has fallen, and its beautiful gates are cut up into pew doors; the monks' stalls and the monuments are utterly dilapidated, and the whole of the interior is in a ruinous condition.

A portion of the walls of the Priory, with two small doorways, still remains; but nothing that is interesting, either in an architectural or a picturesque point of view.

At the Dissolution, the prior, John Say, with Robert Barham and four others, subscribed to the King's supremacy on the 5th of August, 1534. The yearly value of the endowments at this period, after all fixed charges upon them were deducted, amounted to 61*l.* 9*s.* 7¾*d.* according to the *Valor Ecclesiasticus*, and to Dugdale. Speed states the gross revenues at 74*l.* 2*s.* 7½*d.* The Priory lands, &c. were granted to Sir William Woodhouse, of Waxham, in this county, who afterwards exchanged the Priory grange, manor, appropriated Rectory, and lands, with William Rugg, Bishop of Norwich, for the Priory of Hickling and other possessions; and they are still attached to the See.

Prior to the erection of the Church into a collegiate establishment, the parish of Ingham was a Rectory, valued at twenty-six marks in the reign of Edward I., when the Rector had a manse and thirty acres of land, and paid 12*d.* Peter-pence. It is now served by a stipendiary Curate, nominated by the Bishop.

St. Nicholas' Church,

NORTH WALSHAM, NORFOLK;

VICAR,

REV. WILLIAM FARLEY WILKINSON, A.M.

The town of North Walsham is pleasantly situated about five miles from the sea coast, on the heights between the rivers Bure and Ant, fourteen miles from Norwich, and twenty-four from Yarmouth. The Church, an ancient and interesting edifice, stands in the centre of the town, being encompassed by three streets, in a triangular form; the market-cross, originally erected in the reign of Edward IV., by Thomas Thirlby, bishop of Norwich, although an object of much aversion at the reformation, not only escaped demolition at that period, but was repaired in the year 1600, by William Redman, then bishop, and was adorned with his arms, viz. a cross between four ermine cushions tasselled, impaled with those of the see of Norwich.

Canute the Great, in the seventeenth year of his reign, on his foundation of the abbey of St. Benet, at Holme, 1034, gave the lordship of the hundred of Tunstead, in which this town is situated, to the abbey, and Edward the Confessor granted a confirmation of these possessions. A Church was erected here at a very early period, dedicated to St. Nicholas, and was in the patronage of St. Benet's abbey, till the reign of Henry VIII., when Richard Nyx, bishop of Norwich, having incurred a præmunire for appealing to the see of Rome, the whole of the revenues of that see were granted away. Upon his death in the tower of London in the year 1536, it became necessary to provide for his successor, and the abbacy of St. Benet was then annexed to the see for ever. The bishopric of Norwich having thus lost its temporal barony, the bishop now sits in the House of Peers, merely by virtue of his mitred abbacy of St. Benet. The Church is a large building, consisting of a nave, side aisles, and a chancel, altogether about one hundred and fifty-six feet long by sixty-eight feet in width. There is a tradition that the original edifice, having been occupied by the rebels, in 1381, as a strong hold, after their defeat by Henry Spencer, the warlike bishop of Norwich, in the battle of North Walsham Heath, the Church was by his order demolished. The architectural style of the present building confirms the tradition, for it evidently appears to have been erected soon after that event. The Porch, vide plate 1, possesses a bold and ornamental

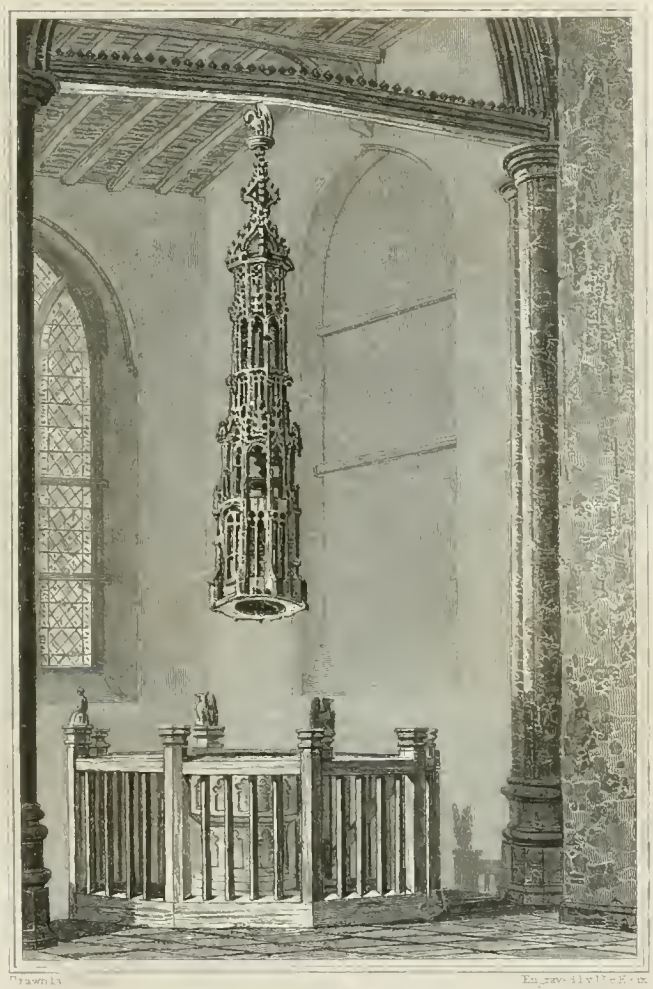
character in its design, and is composed of flint and stone intermixed, in architectural devices. In the spandrils of the arch of entrance are sculptured the arms of John of Gaunt, duke of Lancaster, who had a seat at Gimmingham in this neighbourhood, and the arms of the abbey of St. Benet at Holme, viz. a crosier in pale between two ducal coronets; blank shields in quatrefoil compartments are continued round the basement. The massive tower of this Church, originally one hundred and forty-seven feet high, fell down the 16th of May, 1724; the rebuilding of this tower was at one period contemplated, and Thomas Hayter, bishop of Norwich, is said to have readily contributed one hundred pounds towards so desirable an object; the proposal was however laid aside, and the venerable tower still remains in its dilapidated state, as seen in our first plate, which represents the richly ornamented entrance, or porch.

A peculiarity in the plan of this really fine building is its having been erected without any architectural distinction between the nave and the chancel, and, like the ancient Roman Basilica, it forms one magnificent and sacred chamber, only divided by the screen as usual in this country. The side aisles are continued along the whole extent from the west to the east end, and are separated from the body of the church by a range of very elegantly formed arches, supported by light clustered pillars, so lofty as not to admit of a clerestory above them, and the Church is lighted by mullioned windows on the north and south sides. In the east window, which was unfortunately demolished by a storm of wind in the year 1809, were the arms of the see of Norwich, impaling Freke in stained glass, being the coat of Edmund Freke, bishop of Norwich from 1575 to 1584.

On the north side of the chancel is the sepulchral monument of Sir William Paston, knt., with his effigies in armour, sculptured by John Key, freemason of London; the whole is stated to have cost 200*l.* It is adorned with the arms of Paston, *Argent, six fleur de lis azure, and a chief indented or*, together with many quarterings. This monument was partially cleaned and repaired a few years ago by the governors of the grammar-school, but it is much to be regretted that they left the work incomplete. The inscription is in gold letters upon black marble.

Pietati et beneficentiæ sacrum.

Obdormit hic in Domino, Gulielmus Pastonus, eques auratus, antiqua et nobili stirpe ortus, cognatione nobilissimis familiis conjunctus, hospitalitate per annos quinquaginta quinque, et post mortem viginti duratura clarus. Ad reparandas cathedrales ecclesias Bathoniæ et Norvici collegiumq. Gonevilli et Caii munificus. Pauperibus villæ Yarmuthiæ beneficus. Qui scholam in hoc loco ad informandam juventutem concionesq. ad divinum verbum disseminandum, redditibus in perpetuum assignatis pie instituit, et mortalitatis memor, hoc monumentum certa spe in Christo resurgendi, sibi vivus posuit. Anno Dni. 1608, ætatis suæ 80.



Sir William founded the free grammar-school in this town, and endowed it with forty pounds a year, and ten pounds annually for a weekly lecture.

Within the Church were formerly chapels dedicated to St. Thomas, St. John, and St. Margaret, of the Holy Ghost, and of Corpus Christi.

The very beautiful font is the subject of our second plate. It is surrounded by an octagonal railing, the main imposts of which were each formerly crowned with some heraldic device; three only remain. This method of enclosure is agreeably to ancient custom, for in a Rituale published at Antwerp in 1559, it is required that the font should be "cancellis circumseptum." The highly ornamented cover, crowned also by an emblematical device, is one of the richest of its kind in the kingdom, rising in a succession of arches, buttresses, and pinnacles, in four distinct tiers; it is terminated by a florid finial, the whole boldly designed and executed.

The water used in baptism was formerly consecrated with much ceremony, and to preserve the same from other uses, the ornamented covers were adopted, which were always kept locked. The hallowing of the font, as it was called, was permitted even after the commencement of the reformation, and was usually performed on the eve of Easter and Pentecost. All children were at one period required to be christened at those times; but as early as the time of Archbishop Peckham, it was ordained that baptism should be administered at all times of the year, except on the eight days before these evens, during which, if the child could live, it was enjoined to wait until the font hallowing.

The following memorials in this Church are mentioned in the History of Norfolk, but most of the slabs have been deprived of the brasses that formerly bore the inscriptions, &c.

"Orate pro anima D^ne^ Margarete Heterseti que obiit 21 Decemb. 1397."

"Orate, &c. Willi. Boys, qui obt. 1 Kal. Martii 1404," &c.

"Orate, &c. Edmi. Ward, quond. vicarii huj. eccliæ." &c.

"Orate, &c. Roberti Wythe Capellani," &c.

"Orate, &c. Robi. Wyllis Capellani, &c."

Robert Elmham, Esq. was buried in the chapel of St. Thomas in 1472.

A slab to the memory of Henry Scarburgh, Gent., who died in 1683, also to Henry Scarburgh, Gent. who died in 1617, æt. 56, with the arms, &c.

A slab in memory of Mary, wife of Edmund Themylthorpe, Gent. who died July 4, 1685, with his shield of arms.

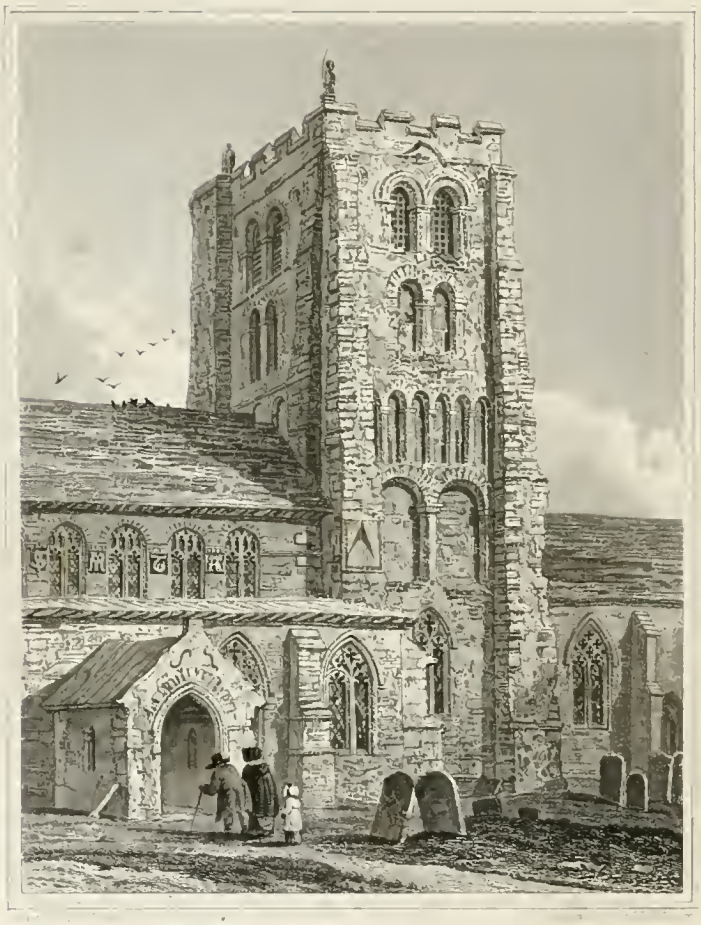
Another in memory of Henry Fuller, of North Walsham, Gent. who died aged 84, 1704, and his arms.

A slab in memory of John Withers, Gent. who died August 29, 1712, with his arms.

This town, which is in the hundred of Tunstead, and deanery of Blowfield, is called North Walsham in respect to its situation as to the level of the marshes, and to South Walsham in Walsham hundred. It contained in the year 1811, four hundred and thirty-two inhabited houses, and a population of two thousand and thirty-five persons.

On the heath, beside the road to Norwich, is still standing a stone cross in tolerable preservation, said, and not improbably, to mark the field of battle in 1381.

We are much indebted to the Reverend WILLIAM TYLNEY SPARDENS, of North Walsham, and to the Reverend WILLIAM FARLEY WILKINSON, for their communications respecting this interesting edifice.



The Church of St. Nicholas,

SOUTH LOPHAM, NORFOLK;

RECTOR,

THE REV. JAMES BARROW.

The two distinct Parishes, Lopham Magna and Parva, or North and South, about three quarters of a mile distant, were united in one Manor, called Lopham, so spelt in Domesday Book, and were granted by William the Conqueror to Roger Bigod, a Norman, and Earl of Norfolk, who held divers other Manors in this County, and founded the Abbey of Thetford, where at his death he was buried in 1107.

William Bigod his son and heir, was steward to king Henry I., and perished with that Monarch's children and others of the Nobility, by shipwreck, as they came from Normandy into England, in the year 1119.

This Earl gave the Church of Lopham Parva, or South Lopham, to the Monks of Thetford, and it was appropriated to that Abbey, with all its appurtenances, by King Henry II.

It is probable, says Blomefield, that there was formerly a Cell here, and that the monks of Thetford served the Church for some time, which is the reason that it never had any institution, although the Monks quitted their right to the Lord of the Manor, who had a release of it from the Abbey, at a very early period, as, before the year 1340, it was taxed at twenty-six marks, a value that must include the whole. It was then added, with appurtenances, to North Lopham, the Rector of which took the Cure upon him from that time.

The Church, dedicated to St. Nicholas, is ancient, but the Tower is the only part remaining of the original structure, which is supposed to have been erected by William, Earl of Norfolk, in the reign of Henry I. The Tower is square, and very large, containing a peal of six bells, and is evidently much more ancient than the body of the Church, which was most likely rebuilt at the same time. Nicholas de Horton erected the present Chancel in the reign of Edward III. He was Rector of this parish from 1361 to the year 1381. Thomas Wode, Chaplain to the Duke of Norfolk, a benefactor towards building Gonville Hall in Cambridge, was afterwards Rector of this Parish from the year 1446 to 1462. During the Civil War, in the reign of Charles I., Thomas

Ellis obtained possession of this Rectory, but was deprived, after the Restoration, upon the act for holding Anabaptistical errors, and for refusing to baptize infants.

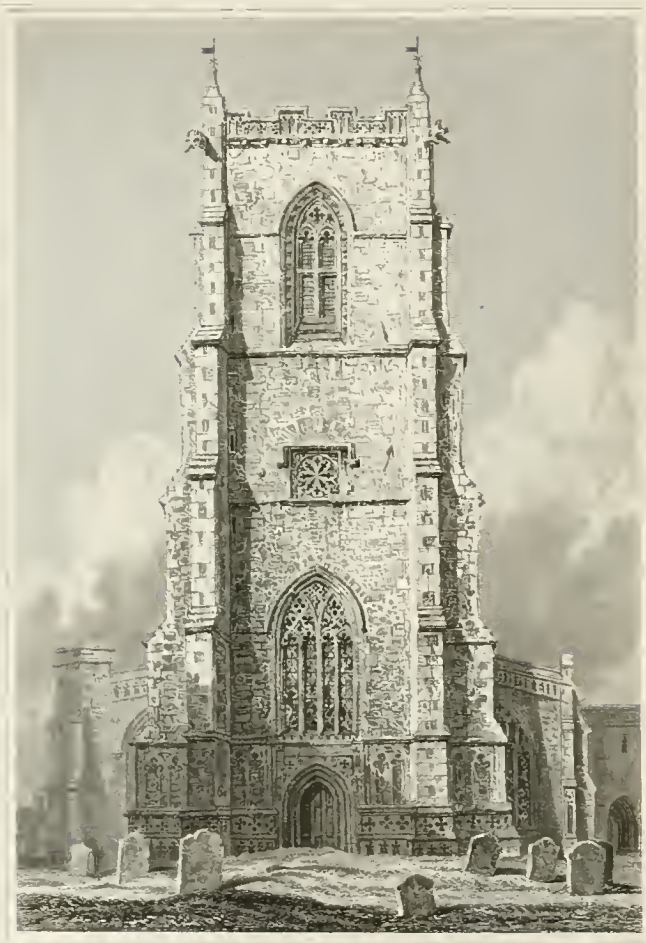
Within the Church are no remarkable monuments, but the following inscriptions are mentioned by Blomefield, as then remaining in the Chancel: "Hic jacet Dominus Willus Lirling;"

"Orate pro animabus Rolandi Arsick Armigeri, secundi Filii Eudonis Arsick Militis qui Rolandus obiit 17° die Feb. 1497, et Margaretæ Uxoris ejus, Filiæ Thomæ Huntingfield, de hac villa, que quidem Margareta, obiit 25° die Octobris, 1486. Quorum animabus propitietur Deus. Amen."

"Orate pro animabus Willi Hovell de Ashfield, Armigeri et Elizabethæ Uxoris ejus, qui quidem Willus, ob. 7° die Julii, 1534. Quor. aiab. propitietur Deus. Amen."

Robert Saunder, who was buried in the Church in 1526, gave the sum of twenty shillings towards the repair of the Steeple. An estate at Wortham, in Suffolk, of 30*l.* a year, was also given by one Purdy towards the repairs of the Church; and a messuage, barn, and sixteen acres of freehold land in the Parish, were settled to repair and beautify the Church for ever. There were formerly two guilds in this Church, one dedicated to St. John, the other to St. Peter, both were endowed with lands, which were taken possession of by the crown in the first year of Edward VI., but were afterwards purchased by the inhabitants, together with a piece of ground called Lamp Acre, originally given to maintain a lamp burning in the Church, and were at length settled to the use of the poor.

The Honor of Clare extended to South Lopham, and various lands here were formerly held of that honor. The Parish is in the Hundred of Gilteross, and Deanery of Rockland; and when Blomefield wrote, viz. 1739, South Lopham contained 76 dwelling houses, 95 families, and 470 inhabitants. In 1811, there were 91 inhabited houses, occupied by 133 families, consisting of 751 persons. The neighbourhood is remarkable for three curiosities, or Wonders, as they were formerly called: First, *The self-grown Style*, which is a tree naturally formed to answer this purpose. Second, *The Oxfoot Stone*, a large pebble, bearing an impression similar to that made by an ox's foot, but which is evidently the exuvial mark of some bivalve shell, at one time imbedded in the fossil. Third, *Lopham Ford*, where the sources of the rivers Waveney and Little Ouse, are within three yards of each other. The latter is a Causeway between the two streams, which flow in a contrary direction. The Waveney runs eastward, by Scole and Bungay, to Yarmouth. The Little Ouse separates this county from Suffolk, and flows by the town of Thetford to Brandon, in a south-west course.



St. Mary's Church,

WORSTEAD, NORFOLK.

VICAR,

THE REV. PETER HANSELL.

In the time of Edward the Confessor, the Lordship of this town belonged to the Abbot of St. Benet at Holme, being the gift of King Canute, and is mentioned in Domesday Boke by the name of Wrdegteda, under the possessions of that Abbot, together with lands, valued at 4*l.*; there were at the time of the Conqueror's survey, two churches with twenty-eight acres, as provision for the Monks of St. Benet.

The Manor was then held of the Abbot by Robert, an officer of the cross-bowmen, whose son Odo, assumed, according to the custom of that age, the name De Worstede, or Worsted, from this his seat and Lordship.

The Town is situated in the Hundred of Tunstead, twelve miles from the city of Norwich, and twenty-one from Yarmouth, chiefly consisting of a single street. It stands on a small stream running into the Thyrn, a tributary to the River Yare, and is remarkable for being the first place where twisted yarn was manufactured, which obtained from the circumstance the name of *Worsted.* Weavers and workers of that material are mentioned in records as early as the reign of Edward III., and obtained privileges in that of Richard II.; but the town has actually declined in modern times, the market on Saturday has been long disused, and in 1811, it contained only 108 inhabited houses, and a population of 619 persons.

The learned Henry Wharton, author of "Anglia Sacra," son of the Reverend Edmund Wharton, Vicar of this Church, was born here, Nov. 9, 1664; he displayed uncommon abilities at an early age, and commenced his career under the patronage of Archbishop Tenison, who recommended him to the Lord Arundel of Trerice, as tutor for his son. He died 5 May, 1695, æt. 30, leaving by will the greater part of his property, "to be disposed of to a religious use in the Parish of Worstead, in which he was born." His father, who survived him, was one of his executors.

The period of the foundation of the Church, which is dedicated to Saint Mary, is not recorded, but in very early times, it was a Rectory in the patronage of the family of the proprietor of the Manor. Sir Ro-

bert de Worstead, about the beginning of the reign of Henry III., granted the appropriation of this Church to the Priory of Norwich, by deed without a date, and by another deed he gave them the Chapel of St. Andrew, which gift was confirmed by Cardinal Pandulph, Bishop of Norwich and Pope's Legate. The same Knight also granted them lands, by deed confirmed by the Abbot of Holme.

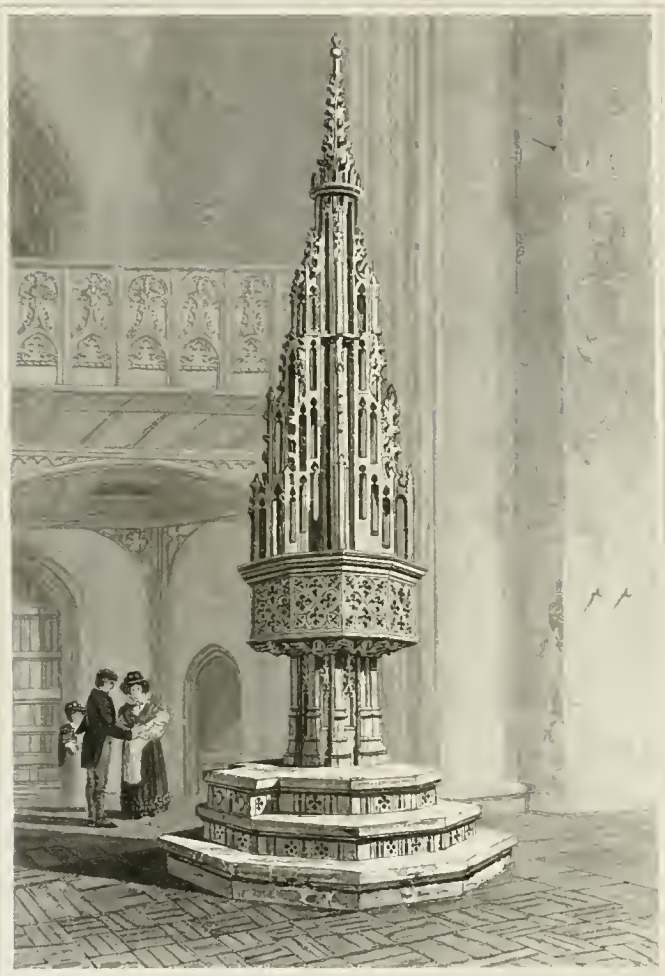
On the dissolution of the Priory, the Manor belonging to it with the Rectory and the patronage of the Vicarage, were granted to the Dean and Chapter of Norwich, by whom it is at present held; but Sir George Berney Brograve, Bart. is lay proprietor, under a lease from the Dean and Chapter.

The Church, a fine specimen of architecture, is constructed, like a great many others in this and the neighbouring county of Suffolk, of flints faced, intermixed with stone, that is to say, the walls are composed of flint, but the quoins of the buttresses and the mullions of the windows, as well as the arches, are of freestone. It consists of a Nave, or body, with its north and south Aisles, together with a beautiful Porch, the Tower, and a Chancel.

The Tower at the west end of this Church, vide Plate 1, is a distinguished feature of the building, and is of very beautiful proportion, rising to the height of four stories; in the first is the entrance, immediately over which is the great west window of four divisions; the mullions, which sustain it, ramify into a variety of minute tracery, in the upper part, of the most pleasing description. In the next story of the Tower, within a square compartment, is a circular window, giving light to the belfry, and above, a large pointed window of two lights, divided by a transom; the mouldings of the arch of this window are ornamented at regular distances with small pateræ, of foliage, &c. In the Tower is a peal of six bells. The whole is supported by graduated buttresses at the angles, terminating in low unornamented pinnacles, each of which is surmounted by a vane, and the Tower is crowned with a handsome embattled parapet; four grotesque heads at the corners convey the water from its roof.

A very handsome Porch, not dissimilar in its architecture to that at North Walsham, of which we have given the view, is in the south side.

Near the entrance, at the west end, is the Font, vide Plate 2; in form it is hexagonal, each of its sides elaborately sculptured in ornamental panels; the shaft, or pedestal, and the steps upon which it is mounted, are, with the exception of the lowest, adorned with the same profusion of sculpture. The whole is of most elegant proportion, and is crowned with a richly carved cover of florid work, in the manner of buttresses, rising in a succession of pinnacles, round a centre, and terminating with a curious finial. The use of the cover has been noticed in our description of the Font at North Walsham, it may now be observed, that the ce-



remony of Baptism was originally performed by total immersion, and those Fonts, which claim the greatest antiquity, are deep and circular; where taste and elegance unite in their forms, as in the present subject, the age must be ascribed to a comparatively modern period of history.

Over the west door is a gallery with the following inscription, upon a fillet, represented as twined round a portion of the carved work with which it is adorned.

This werk was made in ye yer of God mcccc[illegible] at ye propyr cost of the ca'tell* of the chyrche of Worsted, callyd ye bachellers lyte, yt god p'serve wt all the b'n'factors of ye same, now & ev' ame'. Than war husbo'ds, Crystofyr Ra't. Jefery Dey.

From the body of the Church, this gallery with the west window over it, is seen to the greatest advantage, and in front stands the beautiful Font, with its fine spiral cover, which appears particularly elegant; the whole of the interior is remarkably neat, and it should be noticed, that the aisles are not incumbered with galleries, which almost always disfigure the edifices where they are introduced, and destroy the graceful proportions of the architecture. legenda

The Chancel is separated from the body of the Church by a very fine open screen, adorned with curious delineations of early saints of the Church, bearing the date of 1412, which marks the time of its erection.

The painting of this screen has been objected to, upon account of the splendid coloring not being now in harmony with the calm tints of the stone, and the present simplicity of the rest of the building; but it must be remarked, that the colours are imitated from the ancient part of the screen, still preserved; and it is more than probable, that when it was originally erected, the ample windows were adorned with stained glass, if not the walls with legendary paintings, which would of course produce a combination of effect in perfect unison. The inscription on a scroll upon the screen is as follows:

Orate . . . . . et . . . . ur' eius qui hoc opus fieri fecerunt quar' a'i'ab's ppiciet' deus amen. Quod opus factum est et finitum anno d'ni millesimo quadri'ge'tesimo duodecimo, cui sit gloria laus honor et . . . . . amen.

The Chancel was built in the 2nd year of the reign of Richard II., at which time the Prior of Norwich granted thirteen oaks out of

* *Candle*, a frequent offering to the Church in ancient times. The constant maintenance of lights at a particular altar was provided for, either by the legacies of the departed, or by a guild, or fraternity, which in this case seems to have consisted wholly of bachelors, and the husbands or treasurers of the fund, at the time of the erection of the gallery, to have been Christopher Rant and Jeffery Dey.

Ceragium, or waxshot, was the term used for money expended in church lights.

Plumstead Wood, and timber also out of St. Leonard's Wood, towards its completion. Upon the floor are still some inlaid brasses remaining with inscriptions, as

Hic jacet d'nus Joh'es Yop quonda' rector eccl'ie de Boton cuj' ai'e p'piet Deus. Amen.

Orate p' ai'a Xpoferi Ra't et Joanne ux' ej' qui obiit 11 die Januarii Anno D'ni MCCCCCXXXVIII.

This appears to belong to the same person who was instrumental in erecting the gallery at the west end of the Church.

Another inscription runs thus, conveying but an intricate meaning in consequence of its mutilation.

Hic lapis in pannis, Spicer tenet ossa Johannis.
Qui qua . . . domino pius X L et Mo meat Anno.

At the east end of the north aisle was formerly a Chapel, dedicated to St. John the Baptist; part of the altar, and the frame-work of a painting which represented the decollation of that Saint, together with other curious portions of the ancient Chapel, still remain, and were repaired in 1823; as was also the Chancel screen, at the expense of Wharton's benefaction.

Sir Robert Camownde, a Priest, was buried in 1482 in the Chapel of St. John.

In the Chancel are several monuments to members of the family of Berney of Waxham, ancestors of Sir George Berney Brograve, Bart. of Worstead House.

There are also remaining the following ancient inscribed brasses, viz.

Orate p' a'i'a Johis Albastyr qui obiit XXIV die Sept Anno D'ni MCCCCCXX cuj' a'i'e p'piciet deus Amen. Orate pro a'i'a Agnetis Albastyr que obiit A° D'ni MCCCCCXXIV cujus a'i'e p'piciet deus amen.

Orate pro a'i'a Thome Whatt, wyrsted weyr, qui obiit XV° die Augusti MCCCCCVI cuj' a'i'e p'piciet deus amen.

Orate pro A'i'ab's Johannis Glover et Isabelle ux ej' qui ob XXI die mensis Decemb. Anno D'ni M° D° quor' a'i'ab p'piciet deus amen.

Formerly there was a Chapel, in the Parish but at some distance from the Church, dedicated to Saint Andrew; the Rents of Assize belonging to which in the year 1256, were given to the Vicar, together with the Oblations, when the Vicar was to keep in repair, and find all the ornaments for the said Chapel. The chief of these Altar Oblations were small sums paid for saying masses, and other prayers for the souls of the deceased. Agnes, the widow of Richard Watts, was buried in St. Andrew's Chapel, in the year 1529, and by will contributed to the repair of it at that period, but it is now totally demolished. She also gave lands to find two lamps in the Church for ever, *if the King's laws will permit.*

St. Nicholas Church,

GREAT YARMOUTH, NORFOLK;

PERPETUAL CURATE,

THE REV. RICHARD TURNER, B. D.

The ancient town of Great Yarmouth, which derives its name from its situation at the mouth of the River Yare, and containing at present a population of upwards of 18,000 persons, forms only one parish; the Church, one of the largest in the kingdom. The original foundation of the Church is attributed to Herbert de Losinga, the first Bishop of Norwich, in the reign of William Rufus, who appropriated it to the Prior and Monks of the Holy Trinity, at Norwich, who had formerly a cell here. It is a perpetual curacy, with the appropriation of great and small tithes, and at the dissolution the patronage devolved to the Dean and Chapter of Norwich, with whom it now remains.

There is no part of the present building that can be assigned to the early period of Bishop Herbert, in whose time the circular arch and massive shafts shewed the remote connexion of the Norman architecture with the works of the Romans, but the most ancient parts of this Church may be readily assigned to the year 1250, the 35th of Henry III., when the structure is recorded to have been greatly enlarged, and was at that time most probably rebuilt, as in the following year it was dedicated to St. Nicholas, a personage held in the greatest repute by mariners, from the circumstance of his prayers having preserved the ship, in which he sailed to the Holy Land, from a storm that threatened its destruction. The noble and interesting edifice is situated near the north entrance of the town, by the Norwich road; and although it has undergone many injudicious repairs, when considered in regard to its appearance and external effect, it still retains the characteristic features of the architecture of the reign of Henry III. The building comprises, in its plan, a nave and two aisles, which latter are larger in regard to height and breadth than the body, but do not extend so far eastward; the greatest length of the Church, from east to west, is two hundred and thirty feet, and the breadth, including the aisles, is one hundred and eight feet.

Plate I. represents the South-west View of the Church, with the South-east Porch, and Transept. At the west end are four buttresses, or octangular towers, those at the extremity, ornamented at the upper part with a trefoil-headed panel upon each face, and rise into plain pinnacles, surmounted by a small cross. The western Windows are not

regular in form, or has their tracery been very carefully preserved; otherwise, from its extent, this front would have a striking appearance. A very great detriment to it, is the accumulation of earth in the church-yard, the threshold of the door being now about six feet below the surface.

The principal entrance to the Church, is by the south-east door, beneath the large window of the cross aisle, or transept. The extreme angles of this transept are supported, like those at the west end, by graduated buttresses, terminating in towers and pinnacles, between them is a handsome window, divided by mullions into compartments, which in the upper part are multiplied and diversified in their form. The three windows on the south side of the Church, which are shewn in Plates 1 and 2, are various in their tracery, without being uniform in their appearance; the centre is the most ornamented; they were formerly filled with painted glass, of which not a vestige now remains. At the intersection of the transepts with the nave, rises the Tower, which is now embattled, but was originally decorated with pinnacles; it demands attention as the oldest part of the present structure; it is surmounted by a spire, erected in the year 1807, useful and conspicuous as a sea-mark. The height of the old spire was 186 feet, somewhat higher than the present, and was of wood, covered with lead, which having been injured from the shrinking of the timber, or from the effect of lightning in 1683, was crooked in its appearance, and was at length taken down in the year 1803, and after a survey by William Wilkins, Esq. of Cambridge, the tower was repaired and the spire rebuilt; that and the ball are now covered with copper tinned. The Tower contains a peal of ten bells, esteemed exceedingly harmonious. From the top of the Tower is a very fine panoramic view of the busy town and its beautiful environs. Here are seen the mazy windings of the Rivers Waveney and Yare, together with the the Bure, or North River; swelling into an immense lake, the Braydon Water; and turning towards the ocean, the eye commands a vast extent of beach, with the Jetty, Nelson's Column, and numerous vessels pursuing their course from the northern ports to London, or lying at anchor in the roads.

A very considerable sum was expended upon a general repair of the Church, under an act of parliament passed for that purpose, 9th of June, 1806, when the south side and west end were restored, under the direction of trustees, the principal of whom was Sir Edmund Knowles Lacon, Bart.

Plate II. is a view of the Choir, or Preaching Place, looking east, and taken below the Organ Gallery. That part of the Church which extends to the west of the Tower forms, with the Aisles on each side, a spacious Choir, having an appearance of much grandeur.

The Ceiling is ancient, and panelled in compartments, at the intersections

YARMOUTH CHURCH

of which are bosses, containing coats of arms, and various emblems and devices, carved. The whole has been painted to represent dark marble veined with white; and although tolerably executed, is a very injudicious coloring for what should always appear light and airy. Would it not have been much better to have adhered to the ancient design, which is still to be seen in the roof of the north aisle, where the small moulded ribs and bosses are painted a light color, and the panels studded with gilded cinquefoils, radiated like stars.

The Pulpit is at the south-west end of the choir, and adjoining to it, on the same level, is the Vicar's Pew, inclosed with a screen, and ascended by a staircase from the cross aisle; the whole is of singular construction, and is undoubtedly of the age of Elizabeth, or James I.

The Reading-desk and Clerk's Pew are opposite to the Pulpit, on the north-west. The Communion-table being apart from the Choir, every part of divine service is read here.

On the south side is the Alderman's Gallery, at the west end of which, near the Pulpit, is the seat of the Mayor, under a canopy supported by four fluted columns, ornamented with gilding, &c., over it the royal arms. The access to this seat is through the Gallery, over which, between the windows on the south wall, are the armorial ensigns of Sir William Paston, Knt., 1633, *Argent, six fleurs de lis azure, and a chief indented or*, with supporters and crest; under which is this inscription:

His arms stand here, whose workes of charity shall speake his praise, though he in dust doth ly.

Mongst many more good deedes wch he hath done,
Yarmouth doth 'knowledge this for to be one,
That he gave to their pore a pound a yeere,
For ever to continue, as it doth appeare.

Sir W. Paston gave out of the Rectory of Caistor eight pounds per annum, to be disposed of by the Bailiffs of the Poor for ever. At the west end of the Gallery is the arms of Sir Samuel Tryon, Knt., 1615, *azure, a fess crenelle betwcen six estoiles, argent*, inscribed,

Sir Samuel Tryons arms are plac'd here,
A kind well-wisher to our Yarmouth Peere.

IN MEMORIAM BENEFACTORIS MUNIFICI.

Between these painted coats, and about the centre of the Gallery, is a marble tablet, bearing the arms of the town: "Erected by the Corporation, as a tribute of gratitude to the memory of Edward Warnes, Clk., Rector of Lammas, with Great and Little Hautboys, for his liberal donation of an estate at Thrigby to the Corporation, for the use of the poor of this town for ever. He departed this life the 27th of December, 1700, aged 87 years, and lies interred in the Church at Thrigby."

On the north side of the Choir is another Gallery, erected by Mr. John Fuller, and Rachael, his wife, in 1705, at the expense of 130*l.*, for the benefit of the Fishermen's Hospital in this town, when two pillars

of the nave were actually removed to admit light to this Gallery, which in itself disfigures the appearance of the Church considerably.

The Organ, at the west end of this Church, is said to exceed in excellence of tone and power every instrument of the kind in Europe, except that at Haerlem. It was originally erected in 1733, but was repaired by England in 1812, and consists of three parts, *viz.* the Great Organ, the Choir Organ, and the Swell, together with two octaves of pedal pipes. It stands in a Gallery, supported by four Doric columns.

At the north-west end of the middle aisle is the Font, raised upon three steps; it is octangular, and is covered by an ornamented pyramidical wooden top, painted and gilt.

Plate III. represents the spacious east end of the Church, called the New Chancel; the view is taken from the south-west, and shews the large south-east window. Over the Communion-table is painted the Decalogue, the Lord's Prayer, and Creed; the whole inclosed by a wooden balustrade. This part of the Church measures in extent from east to west 57 feet, and 108 feet from north to south; but is only used at the time of administering the sacrament, and for the celebration of marriage.

Before the Reformation, this Church, like most others in the kingdom, had its Holy Rood, or Crucifix, with the figures of Mary and John. Swinden's account of this, in his History of Yarmouth, is curious and interesting to the admirers of Church antiquities. "In the east end of the middle aisle stands the Communion Table, where formerly stood the Great, or High Altar, and over it a loft or perch, called *the Rood Loft*, erected by Robert de Haddesco, Prior of St. Olave's, in 1370, and ornamented with curious decorations and devices at his own cost and charges. It is called 'Opus pretiosum circa magnum altare,' and by means of illumination with lamps and candles, the whole appeared exceeding splendid and solemn. These lights before the altars, in ancient times, were, with great care and expense, constantly maintained, and had always a custos or warden appointed to superintend them; and so zealous were the ancients to maintain these lights, that very few wills were made wherein some legacy was not given to this illumination."

Between the High Altar, and the east wall, was formerly a space of about nine feet, which was used as a vestry in later times; it was afterwards converted to a Charnel-house, but in the year 1783, the east wall was removed, and a window substituted, immediately at the back of the Communion Table. The two pointed windows on each side this part of the Chancel, are amongst the oldest portions of the building, and are evidently of the æra of Henry III.

"The Prior of St. Olave, besides what is before mentioned, built, in the east end of this Church, a neat Chapel, and dedicated it to the Lady of Arneburgh, which was standing in 1545, and on the north side thereof

was erected a fine Organ, and to the west of it, the Choir, furnished with eight priests, who were sent from Norwich, and resided here under the Prior, and composed a Choir till the Dissolution. So numerous were the Chapels in this Church, in the reign of Edward III., that, though the building is spacious, it was thought advantageous to erect a new edifice at the west end, which was called the new work, and intended as an additional aisle to the Church; but by reason of the great plague in 1349, when no less than 7,052 persons died in this town, it was never completed. Each of these Chapels had an Image, Altar, Light, &c., which were chiefly supported by a company called a Guild, who had land, tenements, money, goods, plate, and other utensils belonging to them, and were all dissolved, except the Merchant's Guild, the 37th Henry VIII."—*Swinden.*

At the dissolution of religious houses, when an inventory of the ornaments belonging to this church was taken, amongst other things are mentioned eleven tunicles, the gift of Sir John Fastolfe, Knt.; a silver temple, weighing 168 oz.; and some of the oil of St. Nicholas, a sacred relic, the gift of one of the priors.

In this part of the Church, called the New Chancel, on the north-east, behind the seats, which are continued round the greater part, is a triple niche and piscina, and on the north side a very curious doorway, consisting of a flat Tudor arch, with a moulding all around, enriched with quatrefoils and shields alternately. In the spandrils are an angel censing, upon one side, and a priest kneeling before a cross, which is radiated, on the other. Over the centre of the arch is a sculptured shield charged with a chevron nebule between three demy seals, and surmounted by a helmet and mantling, but the crest is broken off.

Here are many handsome modern mural monuments of marble, with inscriptions dictated apparently by filial piety, and a proper regard to the memory of deceased relatives; but all the monumental brasses, by an order of assembly in 1551, were torn from the marbles in which they were bedded, and were delivered to the Bailiffs of the town for the purpose of casting them into weights and measures for the use of the inhabitants; an act of spoliation which we are really grieved to record. The oldest monumental inscription now in the Church is dated 1620.

Plate IV. is a view of the North Aisle, or Old Chancel, as it is called, from the east end near the base of the Tower. At the time this Church was under the Prior of Norwich, it appears from Swinden's History of Yarmouth, that three Parish Chaplains and one Deacon usually officiated here, and were supported by the Priory at Norwich; for in the reign of Henry VI. twenty shillings were paid by the Prior to the town as a compensation for the temporary want of a Parish Chaplain and a Deacon.

This part of the Church was formerly open to the Choir, but about forty years since the screen at the back of Fuller's Gallery, to which

the stairs, seen on the left of the View, Plate 4, lead, was erected for the greater accommodation of the congregation, and this aisle is at present disused, except as a place of sepulture. In the wall on the north side, near the east end, is a very handsome arched monument of free-stone, ornamented with crockets and pinnacles, apparently about the age of Edward III. Within this arch is a slab of Purbeck marble, of much older date: it is of taper form, and is sculptured with a cross of eight points, each terminating in a trefoil, and is undoubtedly the memorial of some former chaplain.

Against this wall is a small tablet to the memory of Henry Swinden, the historian of this town, who died 11th January, 1772, æt. 55, erected by John Ives, F.S.A.; there are also three mural monuments to the family of England, arms, *gules, three lions passant, or*, and others to those of Symonds, arms, *sable, a dolphin embowed, argent*, and of Preston, a family which still flourishes in the town, arms, *ermine, on a chief indented sable, three crescents, or*. At the west end of this Aisle or Chancel, is a fine window of three divisions, and a Chamber Vestry, the large tablets on the outside contain lists of benefactions to the Charity-school, and are surmounted by a figure of Charity, and a boy and girl. Over the entrance is a square stone, with the arms of the town, Anno Domini, 1650.

THOMAS FELISTEAD,

* * * *

BAYLIFS.

HENRY MOULTON,

RICHARD BETTS,

CHURCHWARDENS.

The other name was that of William Burton, which was ordered to be erased at the Restoration.

In this Vestry is a collection of about two hundred ancient volumes, and a very curious and singular Library-table, or Reading-desk, containing six shelves, which revolve upon an axis, and, by a mechanical construction, preserve their level, presenting alternately the various volumes for consultation with the greatest ease.

At the east end, against the wall of the transept, is a marble monument to Sir William Gooch, Bart., who died 17th December, 1751. Arms, *party per pale, argent and sable, a chevron between three talbots passant, counterchanged, on a chief gules, three leopards' heads, or*. Crest, *a talbot passant, per pale, argent and sable*. Motto, *Fide et virtute*.

The principal entrance to the Church-yard, which contains about six acres, is by a handsome iron Gateway, at the end of an avenue of limes leading from the Market-place; but on the west side is a very curious mutilated brick Gateway, of the time of Charles I., which deserves to be restored to its pristine form. On the north and east sides of the Church-yard are the remains of the old town walls.

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Drawn by P. Neale

Engraved by

MONUMENTAL REMAINS, &c.

VIEWS

OF THE MOST INTERESTING

Collegiate and Parochial Churches

IN

GREAT BRITAIN;

INCLUDING

SCREENS, FONTS, MONUMENTS,

&c.

BY

JOHN PRESTON NEALE.

WITH

HISTORICAL AND ARCHITECTURAL DESCRIPTIONS.

VOL. II.

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1825.

J. M'Creery, Tooks Court,
Chancery Lane, London.

PREFACE.

Upon undertaking this Work it was my purpose to illustrate, more fully than has hitherto been done, the ancient ecclesiastical architecture of this country, and to bring together all the more interesting specimens of its various styles, from the rude and simple effort, to the most finished and elaborate structures, in a series of plates, not unworthy of the present advanced state of the arts, particularly architectural design and engraving. The field was certainly a most ample one, and I trust that my labors, as far as they have proceeded, will sufficiently shew that I have not been a careless or indiscriminate collector of the various objects it presented. Notwithstanding, however, the increase of patronage which the work has obtained during the last twelve months, and the many flattering testimonies of approbation that I have received from various quarters, the publication of my "Views of Seats" and other professional engagements, compel me to suspend my labors for the present, since I find that I cannot devote the attention which would be requisite, in order to prosecute the work, with that punctuality a periodical Publication demands, so as to do justice both to myself and my subscribers. Yet, although not carried to the extent I originally contemplated, I flatter myself the work will be deemed not an unimportant accession to our architectural and antiquarian publications, nor unworthy of a place in the library of the topographical student, as it now comprises many of the most interesting of the various structures belonging to the class it is intended to illustrate. Upon my own more immediate share in its execution it would be arrogating too much to make any comment, except, that however I may have performed it, it has been pursued, not with the feelings of a hireling, but with the alacrity and ardor of one engaged in a favorite pursuit; and, perhaps, I may be permitted to observe, that the execution of the plates generally do honor to the artists employed upon them, and that for high finishing, delicacy, and taste, they will bear a comparison with those of many more expensive works. To those Gentlemen who have so kindly supplied me with historical documents, and information, for the literary portion of these volumes, some of whose names will be found in the respective articles, I here take an opportunity of returning my thanks for their valuable assistance, as I do likewise to Mr. Thomas Moule, for the manner in which he

has conducted this arduous part of the work. With respect to the history and description of each subject, no effort has been spared to render it as full and accurate as possible. During the publication of the work I have also received many excellent hints from anonymous correspondents, of which I have occasionally availed myself, and only lament that I am unable to thank personally those friends who furnished them. The Churches more fully illustrated in these volumes are those of Great and Little Malvern, St. Alban's, Shrewsbury, and Tewkesbury Abbeys, the Churches of Stratford-upon-Avon, Croydon, Yarmouth, Thaxted, Cirencester, Melford, and Lavenham, with the principal Churches of Oxford and Cambridge; all these being interesting, either as examples of their respective style, or on account of the historical and antiquarian reminiscences connected with them, and perhaps it will be allowed that they have never before been described either so fully or in so popular a form.

The Frontispieces attached to these volumes are compositions selected from interesting specimens of sacerdotal furniture, and monumental remains of peculiar splendor, subjects intimately connected with ecclesiastical antiquities, and contain, in the first, a representation of the curious Font, at Stalham, in Norfolk, with an extraordinary rich cover from that at Sudbury; an antique muniment chest, from St. Mary Magdalen's, Oxford, upon which are placed chalices, &c. Wykeham's celebrated crozier, from New College Chapel, at Oxford, and a processional cross, now in the possession of the Rev. W. T. Spurdens, North Walsham, Norfolk; above, are canopies from stalls in Henry the Seventh's Chapel. The second plate contains a view of Archbishop Bowett's Tomb at York, highly wrought arches and capitals from Salisbury, a Churchyard Cross from Whalley, in Lancashire, with a sculptured Mitre from Whethamsted's tomb, at St. Alban's; more distant is the Monument of Bishop Brewer, from Exeter, part of Henry the Fifth's Chantry, and Queen Philippa's Tomb, at Westminster, and a screen from York Minster.

At a future opportunity I may probably either resume the Work, or select some particular Churches, to be published each separately, but in a precisely similar form to the present Volumes.

JOHN PRESTON NEALE.

Bennet Street, Blackfriars-Road,
January 5, 1826.

St. Nicholas' Church,

BULWICK, NORTHAMPTONSHIRE;

RECTOR,

REV. JOHN THOMAS TRYON.

Bulwick, or as it was sometimes spelt Bolewyke, is in the Hundred of Corby, ten miles from Stamford, on the road to Kettering, and is situated in Weldon Deanery. The Church, of which we present a south view, is a very fine specimen of that peculiarity in architecture for which this county is one of the most celebrated in the kingdom. The Tower and stone Spire are models of their kind; simply elegant in their general appearance, they combine the most just proportions with a tasteful distribution of ornament. Four plain graduated buttresses at the angles support the Tower; its basement, fourteen feet by ten, as high as the body of the Church, is plain; but the lofty story which rises above, is ornamented on each face with two united, and very elegantly proportioned pointed windows, filled with tracery in the upper part, and divided by a transom in the middle; above, is a rich band or fascia filled with quatrefoils, &c., and grotesque heads, forming water-spouts at the angles; the Tower is finished with an embattled parapet. The Spire, of stone, which rises to a considerable height, is octagonal, pierced with two tier of tabernacled openings, on alternate sides, and is terminated by a vane; the Church standing on an eminence above the village, the spire is a most pleasing object for many miles. The structure consists of a body, north and south aisles, and a chancel; its total length is ninety feet six inches; breadth, including the aisles, forty-nine feet six inches. The entrance is by a porch on the south side; the body of the Church is divided from the chancel by a screen, and, on the south side the altar, is the triple sedilia of stone, and a piscina. Bridges, in his history of this county, mentions the following memorials; but, from alterations, during the various repairs the Church has undergone, some of them no longer exist. In the chancel is a stone to the memory of the Rev. John Nobles, who had been Rector of this parish forty-two years, ob. 1692, æt. 69, and, on the east wall, a tablet to the Rev. Charles Nettleton, twenty-six years Rector of the parish, ob. 1719, æt. 57; there is also now remaining another stone in the north wall of the Chancel to the

memory of the Rev. Francis Jackson, who was forty-nine years Rector of this parish, ob. 1770, æt. 75.

Near the screen, in the body of the Church, is a brass, with this inscription:

"Hic jacent Will'mus Etgos et Margareta uror ejus qui quidem Will'm —— XIX°—— die mensis Ap'lis A'no D'ni Mill'mo CCCC°. LXXXII. quor' a'i'abus propi.——"

Against the south wall, a mural monument, with the figures of an elderly man and woman kneeling on opposite sides of a *prie dieu* inscribed below, *nobis vita solus Christus est;* beneath the figures are represented six children, Elizabetha, Johannes, Gulielmus, Ricardus, Carolus, and Josias. Arms, *vert, a fleur de lis, argent.* Crest, *a goat's head proper.* Above the figures this inscription, "Hic jacet Henricus Fowkes Miles uxorque ejus fidissima domina Jana, Roberti Denys Equitis de Brickton, comitatu Devon, filia, adjacet tumulata quæ postquam a prædicto conjuge cum unica gnata undecim filios peperit una cum decimo tertio, Augusti 23, anno domini, 1609, in partu obiit, itidem Henricus Miles letho solvit debitum die —— anno Domini ——." On a board against the south-west pillar, "John Brown, confectioner, citizen and salter, of London, eldest son to William Brown, late of Bulwick town, gave, in the year 1662, when corne was deare, to the poor of this town of Bulwick, being the place of his nativity, the somme of three pounds ten shillings."

In this parish was formerly a Guild to the honor of St. Anne; by the commissioners' return, the second year of the reign of Edward VI., it was certified to be possessed of a stock money gathered of men's devotions bestowed on lights and drinking in *gange week,* amounting to eight pounds, six shillings, and eight pence.

In the Church-yard here was also founded a chantry to the honor of St. Anne and our Lady, by Geoffry Cappe; Henry, Duke of Lancaster, John of Ghent, and Lord William Zouche, for two priests.

The Church is at present undergoing a repair at the expense of the parish, when new pews, and a new pulpit and reading-desk of oak, are to be erected.

The Church of St. Peter and St. Paul,

KETTERING, NORTHAMPTONSHIRE;

RECTOR,

THE REV. B. W. FLETCHER.

The pride and ornament of our Parish Churches are, no doubt, the lofty spires which, it may be observed, are generally found to be more prevalent in the flat than in the hilly counties. Northamptonshire abounds with them, and the example we have here selected may rank with the most elegant. Mr. Dallaway, in his Observations on English Architecture, has justly remarked, " that the more beautiful specimens of a species of architecture exclusively our own, (for upon the Continent the spire is rarely seen,) are extremely simple, and owe their effect to their fine proportions, unbroken by ornamental particles." This observation strikes us particularly with regard to the spires of this county, in which the several openings, surmounted by tabernacled canopies, break the beautiful outline of the principal object, and although they may give a richness of effect, deprive the spire of the chaste simplicity of its original design.

At the west end of this Church, which is dedicated both to Saint Peter and Saint Paul, is the embattled Tower, represented in our plate, three stories in height, graceful in its ornaments, and just in its proportions, having at each angle a small hexangular turret; from hence rises the spire, enriched with crockets, and terminating in a vane; on opposite sides of the spire are the small windows or openings above mentioned. Besides the body of the Church, which is really handsome, and is very generally admired, there is a North and South Aisle, separated from it by remarkably fine pillars, and a Chancel. In some of the windows of the Aisles are still remaining fragments of the painted glass, with which they were formerly filled, consisting chiefly of mutilated portraits of Ecclesiastics, and Saints of the Church.

During the late repairs, it became necessary to clear the walls of the whitewash, when a curious painting, apparently of the period of Henry VII., was discovered on the north wall of the Church. It represents a pilgrim with a greyhound, &c. This interesting relique is preserved to public view, principally through the praiseworthy exertions of a respectable antiquary residing in the town.

On the back of the screen dividing the North Aisle from the Chancel, are figures of a man and four sons, and a woman and four daughters, with this inscription over their heads. Orate pro a'i'abus Willielmi Burgis et Johanne Alicie et Elizabeth urorum ejus et animabus omnium Benefactorum suorum, Amen. Underneath the figures is inscribed, " Who so redis mi name shal have Godys Blyssing and Our Ladys, and my Wyfis doe sey the same."

Over the North Porch are two sculptured shields, the first bearing, Two keys endorsed in saltier, four cross crosslets fitchée, arms of the Episcopal see of Peterborough. And the second charged with, Two swords in saltier, perhaps the see of London.

In the Church are no Monuments, except a small brass inlaid against the wall, for a member of the family of Sawyer, who endowed an hospital in this town for six poor widows. In the Church-yard are the remains of an ancient Tomb, without any inscriptiou, but which, from an authentic tradition, was erected for the person who built the steeple. Over the Porch door are three handsome niches, beautifully sculptured, in which were formerly statues of St. Peter, St. Paul, and the Founder of the Church, destroyed by the puritans in the time of Oliver Cromwell. Over this Porch is a cell, anciently used by one of the Monks of Peterborough, to the Abbot of which a weekly market was granted for the support of the said Monk.

Since the induction of the Rev. B. W. Fletcher, the present Rector, the Church has been newly pewed, and Galleries have been erected. The Right Honorable Lord Sondes is now the Patron.

The Town of Kettering in Huxloe Hundred, is pleasantly situated on a gentle ascent, above a branch of the River Nen, and contained in the year 1811, seven hundred and thirteen houses, with a population of three thousand two hundred and forty-two persons.

All Saints Church,

OXFORD;

CURATE,

THE REV. J. RADFORD.

In a selection of Views of Churches, made for the purpose of illustrating the Ecclesiastical Architecture of the kingdom, it is conceived not improper to introduce a structure erected in the Italian manner, which so much prevailed from the time of Inigo Jones to the present period, although we decidedly object to the preference which is now given to it, over what is called the Gothic style. The church of All Saints, one of the principal in Oxford, has often and justly been praised by critics in architecture. Mr. Dallaway, after reciting the censure of Walpole upon modern churches, and the true observation of Murphy, that they are a vile compound, Italy having furnished the ground plan, Greece the Portico, and France, or Germany, the Spire; thus remarks upon All Saints, which he tells us was built by Dr. Henry Aldrich, the accomplished Dean of Christ Church, one of the most perfect architects of his time. "The spire has fewer objectionable parts than almost all those of Wren, Hawksmoor, or Gibbs, and the Church, with its Corinthian Portico, no less than the accuracy of its internal proportions, is uncommonly correct in composition and elegant in effect." *Anecdotes*, p. 105.

The plate represents the view of the north side, being taken from Lincoln College Lane, looking towards the High Street, in which the Church also forms a prominent and interesting object. It is constructed of a perishable stone, consequently many of the projecting parts have lost their sharpness, and the admirable details of its architecture have been impaired; but as a picture its effect is probably increased, the mouldering stone blending more happily with the venerable structures by which it is surrounded.

The entablature is remarkably bold; this is carried round the building, and is supported by coupled columns of the Corinthian order, a mode purely Italian. Its length is made to admit four large arch-headed windows and a noble portico, the columns are not fluted, and the frieze is perfectly plain; all its grandeur is therefore derived from the justness

of its proportions; over this is an attic and balustrade. The very fine Tower rises at the west end, consisting of a rustic basement, upon which is the Belfry story, which is adorned at the angles by striped pilasters, and surmounted by a balustrade, and vases upon pedestals at each corner: above, the Tower is cylindrical, and environed by a beautiful peristyle of Corinthian columns, from whence rises an obelisk termination bearing a vane.

The old Church of All Saints, or All Hallows, as it was then frequently called, fell down from decay and neglect about the year 1699. Amongst other benefactors to the new edifice, Dr. Radcliffe became a considerable contributor, at the instigation of his friend, Dr. Aldrich. The armorial ensigns of the various benefactors are displayed upon the ceiling. The Church consists of a Nave, or Body, with lateral Aisles, and a Chancel, and measures in length, withinside, seventy-two feet, by forty-two feet in width; the height of the interior is fifty feet.

All Saints is a Curacy in the patronage of Lincoln College.

St. Peter's Church in the East,

OXFORD;

VICAR,

THE REV. H. W. BUCKLEY, M. A.

This Church is considered to be one of the oldest in the kingdom, and its foundation is attributed to St. Grymbald, whose high character for piety and learning induced King Alfred to send a deputation to Rheims, in France, to persuade him to leave his own country, and to make England his residence. At the court of Alfred he became the companion of the celebrated Asser, whose Annals of the Reign of Alfred have been justly appreciated by the antiquary and the historian. In this work we have the account of Grymbald's presiding, by the direction of Alfred, over the University of Oxford, and his removal from that place to Winchester, and since it tends to establish the high antiquity and origin of this Church, may here be related.

In the year 886 a discord arose at Oxford between the old residents of the place, and Grymbald, and those persons whom he had brought with him. The former were attached to their established customs, and were unwilling entirely to obey the new institutions of Grymbald. The dissension lasted for three years, and Alfred himself at length went personally to Oxford to reconcile these differences. It appears that the king, anxious for the peace and welfare of his university, did not so immediately favour the cause of Grymbald as might have been expected. He appointed an audience, at which the different arguments of each party might fairly be discussed. The old schoolmen contended, that before the arrival of Grymbald letters had flourished there, though the scholars had been fewer; and they proved, by the indubitable testimony of ancient annals, that the ordinances and institutes of the place had been established by some pious and erudite men, as Gildas, Melkin, Nennius, Kentigem, and others, who there grew old in letters; and that St. Germanus, who had gone through the country, successfully combating and preaching against the errors of Pelagius, had resided half a year at Oxford; and that these institutions had been approved of by him. The arguments of Grymbald are not stated, but the king not immediately deciding against him, yet recommended peace and mutual concessions to either party.

Grymbald felt himself aggrieved at this, and instantly retired to the monastery at Winchester, recently founded by Alfred, and caused to be removed to Winchester the very tomb in which it had been his intention that his bones should be deposited after his decease. This tomb had been made in a vault under the chancel of St. Peter's Church in Oxford, which church Grymbald himself had built from the very foundation, of stone, hewn and polished with the utmost care.*

The vaulted Crypt is of no ordinary beauty, evidently of Saxon architecture, and is scarcely to be considered inferior to that under the Cathedral of Canterbury. It is thirty-six feet long, and twenty feet ten inches in width, being divided into three aisles, each of which is terminated at its western extremity by an arched door-way. One of these is reported to have been the entrance to a subterraneous passage, and the traces of the hinges of a door are still visible. They are, however now converted into the sacred repositories of the dead. The roof is low and vaulted, supported by eight massive pillars, on the capitals of some of which some admirable carving is still visible, and which has much exercised the ingenuity of the antiquary to decipher. Every care has lately been taken, under the direction of the Rev. S. W. Hughes, M.A. the present curate, with appropriate taste, to restore and preserve this venerable relic of ages long gone by; the mouldering bones and skulls, with which its floor was strewed, have been removed and re-buried in the church-yard, the windows and arches have been repaired, but it is much to be lamented that it is still liable to be flooded in winter from the rise of the level of the land-springs.

The Chancel itself, represented in plate 2, is particularly worthy of notice for two beautiful Saxon windows, ornamented with chevron mouldings, and from the richly sculptured intersecting arches, which support the roof. The groining is of stone, and there are winding staircases inserted in the walls which lead to the parts above it. The whole style of the Chancel corresponds with the interior of Iffley Church, and there is also a striking similarity between the south door of St. Peter's and the western entrance of that venerable fabric.

The remainder of the Church has the same character of building with the edifices of the time of Henry V. and is built in the pointed style. The large window on the south side contains, in its upper part, some beautiful specimens of old Painted Glass; and in one of those on the north side is a curious symbol of the Trinity.

* The passage in Asserius Menevensis is as follows.—"At Grymbaldus hæc iniquo animo gerens, statim ad monasterium Wintoniense ab Alfredo recens fundatum proficiscebatur, deinde tumbam Wintoniam transferri curavit, in quâ proposuerat post hujus vitæ curriculum ossa sua reponenda in testudine, quæ erat facta subter cancellum ecclesiæ Divi Petri in Oxoniâ, quam quidem ecclesiam idem Grymbaldus extruxerat ab ipso fundamento de saxo, summâ curâ perpolito.—*Wise's Edition of Asserius Menevensis*, page 53.

We must not omit to mention its richly ornamented porch, in which, on the one side, are the remains of a Benetier, or vessel for holy water; and the stone in the seat beneath has the appearance of being much worn by the bended knee. On the other side, in a window, is the fragment of an antique font, which was dug out from the Church-yard. It is of curious and very ancient workmanship, and once contained in bold relief the figures of the Twelve Apostles. The present font is of carved wood, and represents Adam and Eve at the foot of the forbidden tree, in the centre of which is the vessel for the consecrated water, the cover being curiously formed by the foliage.

There is a peculiarity in the construction of the Tower of the Church, that it tapers very considerably towards the top, but the interior is built straight, so that the amazing strength of its foundations may readily be conceived; it contains a good peal of six bells.

The body of the Church is about seventy-six feet long, and forty-two feet wide. The length of the Chancel is thirty-nine feet, but its whole character would evidently be improved, by removing the Organ and Loft, and placing it in the Western Gallery, thus affording a connected and uninterrupted view of the Chancel. The Organ is in great part the work of Father Smith; it was repaired, and additions made to it by Messrs. Green and Byfield of London, by subscription from the inhabitants and contributions from the Heads of Colleges within the parochial limits, about the year 1760, at which time the whole edifice was repaired and new pewed at the expense of the Parish.

Many persons of local distinction and of eminence in the literary world are buried within this Church; and among these we may mention Dillenius, formerly Sherardian Professor of Botany, the Langbaines, and Potters, and many Heads of Colleges and Halls within the precincts of the Parish; many of the Principals of Hart Hall, now demolished, and the family of the Frewins have found their last resting place within this venerable pile. Here lie also the remains of Josiah Pullen, whose name will survive as long as the well known tree planted by his own hand on Headington Hill shall continue in existence. There are also several memorials and incriptions on brasses affixed to the walls. One of these, to Dr. Richard Radcliffe, and another to the memory of Simon Parrett, and Elizabeth his wife, which we have here transcribed. It records the unusual circumstance of his having been twice Proctor of the University.

> Here resteth the bodies of Simon Parrett, Master of Arts, late Fellow of Magdalen College, and twise Proctor of the University of Oxford, and Elizabeth, his wife, daughter of Edward Love, of Aenohe, in the county of Northampton, Esquier, which Simon departed this worlde, the 24 day of Septebr. in the yere of our Lorde God MCCCC84, and in the yere of his age 71. And Elizabeth departed in childbed, the xxvii day of December, in the yere of oure Lorde God MCCCCC72, and in the year of her age xlii.

Besides the historical narrative already noticed, we find that mention of this Church is made in Domesday Book, whereby it appears that it belonged at that time to the king. By William the Conqueror it was granted to Robert D'Oyley, a Norman Baron, to whom the Castle of Oxford likewise belonged; and there is in the possession of Richard Bignell, Esq., of Middeton Stoney, a ring which, tradition says, accompanied the gift of this Castle, and was the token of regal favour. From D'Oyley's heirs the Church returned by escheat to the crown, but in the reign of Henry the Third it was granted to Merton College; in the gift of which the living still remains.

St. Peter's in the East was formerly used as the University Church, and the afternoon sermon is still preached here during the whole of Lent, the preachers being appointed by the Vice Chancellor, an annual payment of a small sum being nevertheless made to the Parish. There is also a morning sermon on the anniversary of St. Simon and St. Jude preached here by a member of University College.

The Churchyard offers little worthy of observation, except indeed the tomb of the celebrated antiquary, Thomas Hearne, formerly Vice Principal of Edmund Hall. It is situated near the south-east angle of the building, and bears the following inscription written by Hearne himself.

> Here lieth the body of Thomas Hearne, M.A. who studied and preserved antiquities. He died June 10, 1735, aged 55 years. Deut. xxxii, 7. Remember the days of old, consider the years of many generations; ask thy father, and he will shew thee; thy elders, and they will tell thee. Job. viii. 8, 9, 10. Enquire, I pray thee, &c.

It was repaired by Dr. Rawlinson in 1754; but it is now fast verging to decay, much to the regret of those whose similarity of taste and pursuits must lead them to venerate his memory and name.

The parish, in the Census of 1811, contained 174 inhabited houses, and 1,104 persons; within its limits are Magdalen College, New College, Queen's College, part of University College, and the Halls of St. Edmund, Magdalen, and a part of St. Alban's Hall. Hart Hall, long since dissolved, was also within its limits, but it is almost entirely pulled down; Magdalen Hall is now made an appendage of the College of Magdalen, and the Students of the Hall have removed to the place where Hart Hall formerly stood, where a handsome modern edifice has been erected, but which does not sufficiently accord with the ancient character of the contiguous buildings. It consists of two wings, one forming the residence of the Principal, the other rooms for the junior members of the Hall. The wings are connected by a neat Stone Gateway, forming the entrance to the quadrangle.

St. Mary Magdalen's Church,

OXFORD;

VICAR,

THE REV. CHARLES HENRY COX.

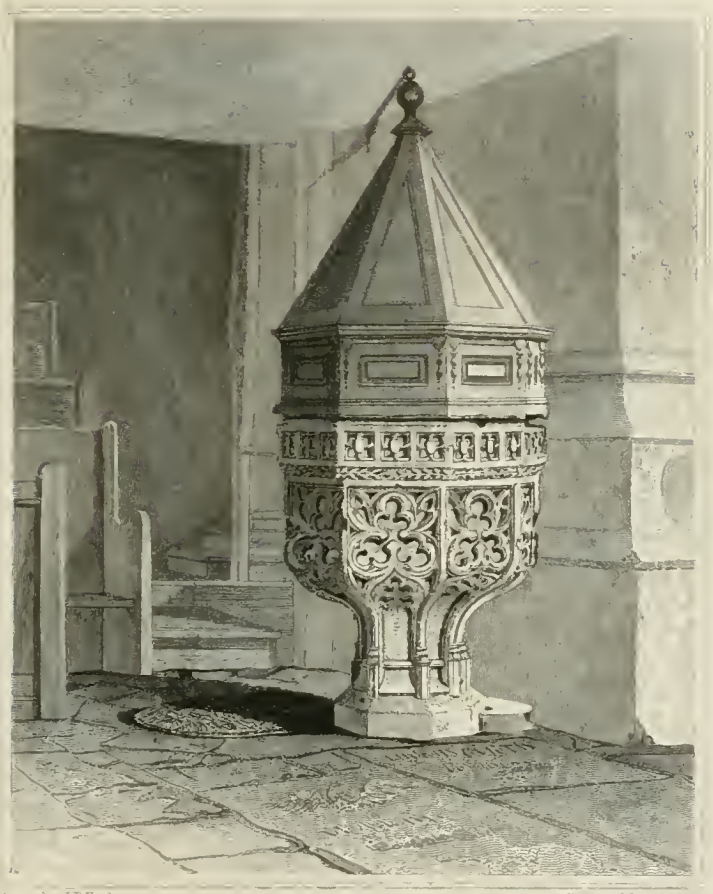
It appears from ancient documents that a Church, dedicated to St. Mary Magdalen, was erected on the same site with the present venerable fabric, so early as the eighth century. It was said to have been built by the permission of St. Frideswide, who died about the year 739. Little, or perhaps none of that ancient Structure now remains; and it is obvious, from the irregularity of the present Church, that it has been erected at various periods, and experienced successive alterations. Immediately after the Conquest, St. Mary Magdalen's Church came into the possession of Robert D'Oily, who having, in 1074, founded the College of St. George within the walls of Oxford Castle, gave this Church to the secular Canons whom he established there. Fifty years afterwards, Robert D'Oily the second, who founded Osney Abbey, translated the College of St. George and its endowments, including St. Mary Magdalen's Church, to his new Monastery. On the Dissolution of Osney Abbey, in the reign of Henry VIII., the Vicarage of St. Mary Magdalen was given to Christ Church, the Dean and Chapter of which are the present patrons.

The Church is situated in the North Suburbs of the City, between the Corn-market, and St. Giles's-street. It consists of four parallel aisles, which are terminated on the east by a Chancel, and on the west by a square embattled Tower. The northern and southern aisles were heretofore chantries; the former is ascribed to the Lady Devorgilla, Foundress of Baliol College, who built it about the year 1290, for the use of the members of that society, who had not then any Chapel within their walls. The southern aisle is the most striking part of the whole Fabric; this is considered to have been founded originally by Hugh, Bishop of Lincoln, in the year 1194, at the time when Richard I. returned from captivity, and was probably intended and used as a Chapel to the neighbouring Palace of Beaumont, in which that king was born. This Chapel being decayed, was rebuilt in the reign of Edward III., 1337, and dedicated to the Virgin Mary; the style of its Archi-

tecture is particularly pure, and without a profusion of ornament, is enriched by a due proportion of decorated members. Its pointed windows are great ornaments to the southern front of the Church; they are placed between buttresses, adorned by canopied niches, containing mutilated remains of statues: an open-work parapet adds to the effect of this part of the building, as seen in Plate 1, which, we are happy to learn, is at present undergoing considerable reparation. The Tower was built in the reign of Henry VIII.: it is substantial, but neat, and contains five bells.

The stone Font in this Church, represented in Plate 2, is very rich in its ornaments, and is probably of the date of Edward III.'s time. The term font, as used by the early Fathers of the Church, implied the fountain, or pool, wherein persons were baptized, and was afterwards employed to signify the vase, capable of total immersion, of which description this font seems to be. It rises from a comparatively small base, and expands in eight divisions, highly enriched with very bold tracery, deeply cut, forming a pointed arch, and a large trefoil, above which is a fillet sculptured with foliage; and on every one of the eight sides of the uppermost division of the font, are three quatrefoils, each containing a plain shield. The top is formed of wood, and is removable at pleasure, by means of a small crane.

The Parish contains 370 houses, and a population of about 2,200, being the largest in the city.



Drawn by J.P. Neale

Engraved by S. Wa...

ST MARY MAGDALEN CHURCH

St. Mary's Church,

OXFORD;

VICAR,

THE REV. EDWARD HAWKINS.

This Church, now one of the principal architectural ornaments of the finest street in England, if not of Europe, is an ancient foundation, and was granted by King Edward II., with all appurtenances, to the Provost and Fellows of Oriel College, which still retains the patronage. That king was the founder of Oriel College, which in reality owes its erection to the suggestion and liberality of his Almoner, Adam le Brome, who was buried in a Chapel of his name attached to this Church. With respect to the present edifice, it appears that in the reign of King Henry VII. the Church was in such a ruinous state, that the University in Congregation, Feb. 1486, John Russel, Bishop of Lincoln, being then Chancellor, appointed Stephen Browne to be their Proctor, to intercede with the bishops and other spiritual and wealthy persons for money to rebuild it, which appeal produced most liberal contributions, and that consequently in the year 1498 the present building was erected. It also appears from Antony a Wood, that Richard Fitzjames, D. D. Bishop of Rochester, Almoner to King Henry VII., and the brother of Sir John Fitzjames, Lord Chief Justice, contributed very liberally towards the completion of this Church, in consequence of which his arms, quartering those of Draycot, were sculptured in stone over the north door. His coat of arms, together with those of Cardinal Morton, Archbishop of Canterbury, and Edmund Audley, Bishop of Salisbury, who, it is probable, also contributed, were on the basement of the stone pulpit formerly in this Church as well as upon the roof of the Old Library, now the Common Law School, on the east end of the north side of the building. The Church consists of a Nave, side Aisles, a Tower crowned with a Spire on the north side, and a large Chancel, its entire length is about two hundred and fifty feet, and its breadth fifty feet. The height of the roof is seventy feet, the whole of light and elegant architecture.

Plate 1, represents a south-east view of the Exterior in the High Street from a point where the enriched Spire is probably seen to the

greatest advantage; another object was obtained by adopting this view in preference to one from the north, which is not the least interesting in the Church, it shews the curious Porch at the west end of this front.

This Porch is a remarkable and singular specimen of the use of columns with twisted shafts, called by the French the *Colonne Torse;* the whole, it must be confessed, is out of character as applied to a building constructed in the pointed style; but in the execution the skill of a great master was employed, and time has so harmonized the materials that its incongruity is scarcely perceptible. This Porch was built at the expense of Morgan Owen, D. D. of Jesus College, Chaplain to Archbishop Laud, Chancellor of the University in 1637, upon a design of Nicholas Stone, Senior, a pupil of Inigo Jones, who adopted the twisted columns from those used by Michael Angelo in the altar at St. Peter's in Rome; they are of the Corinthian order, and support a broken pediment, bearing in the centre, over the entablature, a statue of Saint Mary the Virgin, and the Infant Christ, illustrative of the dedication of the Church. Soon after it was completed, this statue was defaced by the Parliamentary soldiers in 1642, and the circumstance of its erection was actually made one of the articles of impeachment against Laud, " that he did oblige the said Dr. Morgan Owen to build it, permitted him as Chancellor of the University, and connived at all when 'twas finished." —*Wood's Athenæ*, ii. 656.

The spire of St. Mary's, one of the most striking objects in every distant view of the University, rises from a tower situated on the north side of the Church, between the Nave and the Chancel. From the basement of the Tower to the vane, is one hundred and eighty feet, the exact altitude of the spire alone, at Salisbury. Having mentioned such a noble specimen of this description of architectural decoration, it cannot fail to excite a comparison, by no means in favour of St. Mary's; where the beautiful proportions and elegant symmetry of the object, are lost in the exuberance of the clustered ornaments which crowd the base of the spire, and deprive it of its proper character, simplicity of form. The Tower of the Church is square and plain, and consists of two stories, the upper containing six bells, and having one large pointed window or opening in each side, over which, upon the north and south sides, is the face of a dial. The outer angles of the Tower are supported by buttresses, which, above the ornamented parapet, are crowned with turrets of very rich workmanship, shewing canopied niches containing statues on the outward face, and terminating in small enriched pinnacles; there are also openings at the base of the spire, which are crowned with tabernacles, ornamented with crockets and finials; from this rich cluster the octagonal spire rises with perfect plainness to the vane.

Plate 2. View of the Interior, looking west. The Nave is divided from the Aisles by clusters of light pillars, supporting a series of high pointed arches, above which are the windows of the Clerestory. The roof is lofty, and although very plain, is particularly neat. The pulpit, of wood, which usually stands in the centre of the Nave, is a moveable object, having nothing very attractive in its appearance. St. Mary's being the University Church, sermons are preached here in turn, on every Sunday morning and afternoon during Term; those in the morning by the Heads of Houses, with a few exceptions. The Vice Chancellor's seat is at the west end of the Middle Aisle, elevated a few steps, a little below which, are seats for the Proctors, and on either hand for the Heads of Houses and Doctors; below these are seats for young noblemen, with benches in the Area for Masters of Arts. At the west end also, with a return to the North and South Aisles, are Galleries for the Bachelors of Arts and Under-graduates.

Upon the 10th of February, *Dies Scholastica*, the Mayor, two Bailiffs, and sixty of the Burghers of the city, used to make an offering of a silver penny each, as an atonement for the murder of some scholars, which took place in an affray, in the time of Edward III.: from this ceremony, the Mayor, &c. were released on the 1st of February, 1825.

The monument against the second pillar, upon the south side of the Church, as seen in the annexed engraving, is that of Dr. Wallis, Savilian Professor of Geometry, celebrated for his controversy with Hobbes. In the centre is a bas relief representing an allegorical Figure of Geometry, reclining on a sphere; and above is a half-length figure of the Professor himself; beneath is the following inscription:

Johannes Wallis,
Geometriæ Professor Savilianus,
et
Custos Archivorum Oxon.
hic dormit.
Opera reliquit immortalia
ob. Oct. 28, A. D. 1709, æt. 87.
Filius et Hæres ejus
Johannes Wallis,
de Saundess in Com. Oxon.
Armiger.
P.

Upon the pillars on the south side are monuments to Theophilus Poynter, Bachelor of Medicine, and Stephen Toone. At the west end of the South Aisle is a very beautiful memorial by John Flaxman, R. A., in honour of Sir William Jones, Knt. who died, 27th April, 1794, æt. 48; a man "equally qualified to guide the taste of the elegant, and correct the errors of the learned," according to his biographer. The composition

represents a group of two figures in mournful attitudes; Justice with her balance, and a Brahmin, holding a volume of Sanscrit, both admirably executed.

The east window, in the upper compartments, contains some painted glass, but the rest are plain.

The font is simply of oak, lined with lead; it is of an octagonal form, with a conical top.

The organ-gallery and screen, seen in our view, are of the Corinthian order, with glazed doors in the centre, ill adapted to the situation, and heavy in appearance.

Drawn by J. P. Neale

St. Mary's Church,

WITNEY, OXFORDSHIRE.

RECTOR,

THE REV. R. BARNARD.

The Town of Witney is situated on the River Windrush, in the Deanery of Witney, and in the Hundred of Bampton, at the distance of eleven miles from Oxford, and of about sixty-six from London, in a north-westerly direction.

Alwin, Bishop of Winchester, about the middle of the eleventh century, gave the Manor of Witney, with eight others, to his Cathedral Church. The writers who relate the fiction of his deliverance from the charge of adultery with Queen Emma, the mother of Edward the Confessor, by her walking, unhurt, over nine red-hot plough-shares, affirm that he made the grant in commemoration of that event. In the following century, Witney was given by Henry de Blois, Bishop of Winchester, and brother of King Stephen, to his newly-founded hospital of St. Cross, at Winchester.

The Church is situated at the southern extremity of the High street. It is a large and handsome structure, in the form of a cross, with a square Tower in the centre, having an octangular turret at each angle, and crowned by a lofty Spire, the proportions of which are rather substantial than elegant. The north entrance is by a descent of several steps, through a round-headed doorway, over which is a vacant canopied niche. Similar niches occur in various divisions of the north side. In the spacious and handsome Chancel is the ancient Piscina, together with some remains of the stone recesses used by the priest and deacons during the celebration of mass. Here also is the burying-place of the Freind family; and, on a grave-stone of black marble, an engraved brass of a man in a gown, to the memory of Richard Ayshcombe, of Lyford, who died on the 12th of June, 1606, aged 65. In a recess at the end of the north transept are two recumbent effigies in stone, without inscription, and much defaced by age. At the north-western angle of the Church is a Chapel, which is the burying-place of the Wenman family. Its wooden roof is indifferently painted in resemblance of clouds, red, white, and blue, abundantly interspersed with gilt stars. The following particulars of the monuments in this Chapel, as they existed in June, 1660, are derived from some church-notes, preserved in the Harleian Library, in the British Museum, which are printed in vol. i. of the Topo-

grapher; and the earliest inscription now remaining is that of Sir Francis Wenman.

"In a Chapell, at the lower end of the north ile, under an arch in the wall, an ancient proportion of a woman in stone, at her feet a dog."

At the east end of this Chapel, an ornamented oval tablet, to the memory of Mary, wife of Francis Wenman, of Caswell, Esq., and daughter of Thomas Lord Wenman, of Thame Park, who died Nov. 13, 1657. On a large gravestone of black marble, raised a little from the ground, this inscription:

"In hope of a joyfull resurrection here lyeth the body of Sir Francis Wenman, Kt. who married Anne, the daughter of Samuel Sandys, Kt. by whome he left issue Samuel, Francis, and Anne, and deceased June 26, A°. Dni. 1640, aged 40 years:"

with several coats of arms; among them *Wenman*, impaling a fesse dauncetée, between three crosses fitchée, *Sandys*. "Over it upon the wall his sword, with helmet and spurs, with banners of the arms of *Wenman* and quarterings."

A brass figure of a man in a winding sheet, with this inscription:

"Pray for the soule of Wm. Wenman, the which departed out of this life the xxx. day of August, in the year of our Lord MVCXXI, on whose soule Jhesu have mercy:"

At each corner a scroll, with "Jhū mercy, Lady help."

At the south side of the Chapel, a raised monument of grey marble, with brass figures of a man and his two wives, and their children, five girls and three boys. Over the man's head a scroll, bearing "*Sca Trinitas unus deus miserere nobis;*" round the verge the following inscription:

"Of your charity pray for the soulys of Richard Wenman, Anne and Christian his wifes, whiche Christian deceased the XI. day of April in the year of our Lord God MCCCCC. and the said Anne deceased the . . . . . day of . . . . . in the year of our Lord God MV. . . . . on whose soules, &c.

Man in what state that ever thou bee,
Timor Mortis should trouble thee."

The living consists of a Rectory and Vicarage; the former valued, in the King's books, at 47*l.* 9*s.* 4½*d.*, the latter at 9*l.* 12*s.* 6*d.*: they were united, in the ninth year of Charles I., into one benefice, by the name of the Rectory of Witney; but all dues and fees are reserved as if they were still separate. The Bishop of Winchester is the patron.

Dr. Thomas Jackson, a celebrated Arminian divine, and the ornament of the University of Oxford in his time, was appointed Vicar of Witney in 1638, through the interest of Archbishop Laud; being at the same time made Prebendary of Winchester and Dean of Peterborough, and having before been elected President of Corpus Christi College. "He was a person," says Anthony à Wood, in his Athenæ Oxonienses, "furnished with all learned languages, arts, and sciences, especially metaphysics, which he looked upon as a necessary hand-maid to divinity."

The Abbey Church,

SHREWSBURY, SHROPSHIRE;

VICAR,

THE REV. HENRY BURTON, M.A.

A MONASTERY, dedicated to St. Peter and St. Paul, was founded here in the year 1083 by Roger de Montgomery, Earl of Shrewsbury, for Benedictine Monks from Seez in Normandy. The founder endowed it largely, and at length became a monk of his own Abbey, where he died in 1094, and was here buried; as was also his son, Hugh, slain in the Isle of Anglesey. Robert Pennant, the fourth abbot of this house, obtained the reliques of St. Wenefrede, and enshrined them, which added much to the emolument of the Abbey. Its abbots had, at a very early period, the privilege of wearing the mitre, and were summoned to Parliament; at the dissolution its revenues were valued by Speed at 656*l.* 4*s.* 3*d.* The site of the Abbey, with all its buildings, originally comprised about ten acres, as we learn from the splendid History of Shrewsbury, lately published by the Rev. Hugh Owen and the Rev. J. B. Blakeway, from which we derive nearly the whole of this account.

Of this venerable edifice, the chief remnant is the Nave of the Church, which in a great measure has escaped the devastation that befel almost every other part of the conventual buildings. The Nave, like those of many other Abbey Churches, was anciently parochial, and had a low screen for the Altar, probably between the great piers, on a line with the present pulpit; the space to the west being appropriated to the parishioners. The Abbey Church was originally cruciform, and had its Transepts, Choir, and Lady Chapel, together with various Chantries, each containing its altar.

Of these distinct parts of the Abbey Church, the whole eastern limb, with the transept and centre steeple, have been swept away, and thus has it lost considerably more than two-thirds of its original dimensions. The length of the Nave, including the West Tower, is now one hundred and twenty-three feet.

The present Parochial Church of the Holy Cross, embraces within its walls the Nave, side aisles, Porch, and Western Tower of the Abbey Church. It is principally constructed with a deep-red sandstone of

good quality. The fabric, as it now exists, bears deep marks of havoc and mutilation, yet displays in some of its parts curious and interesting features. The effect of the external elevation is cruelly injured by the loss of the eastern portion of the Clerestory, which having been neglected by the parishioners, the roof, from decay, fell in, long after the dissolution of the Abbey, and the shattered walls of the Clerestory were swept away to save trouble and expense. Thus, as the western portion retains its original height, a great disproportion arises between the east and western parts of the fabric.

PLATE I.—VIEW OF THE WESTERN TOWER, &c.

The West Front of the Abbey Church is composed of the Tower, with the western ends of the side aisles; these had originally each a Norman window, that on the North side still remains with a small Gothic light inserted within it: the window of the corresponding aisle has a pointed arch evidently cut out of the old Norman masonry, and now entirely void of mullions and tracery. The Tower is nearly perfect; and though neither lofty nor much adorned, is a noble, and would be a well-proportioned structure, were it not that the want of pinnacles on the summit gives it a heavy effect, not usual in those of that age. It rests on an early Norman basement, evidently once a part of the ancient Nave, surmounted by a superstructure of the fourteenth century. A round-headed arch, deeply recessed, and richly laced with mouldings, having a pointed doorway, similarly adorned, inserted within it, forms the west entrance, which has an ascent of three shallow steps. The exterior rib of the outward round arch springs, on each side, from a Norman shaft, with an indented capital: the pointed arch was doubtless engrafted within the ancient semicircular doorway, when the Tower was erected, in order to preserve uniformity. This is an elegant portal, and it is impossible not to admire the skill and ingenuity with which the architect has combined the pointed with the Norman round arch.

Immediately above the West Door rises a magnificent and beautiful window, its sides and arch enriched with delicate mouldings, in the deep hollow soffits of which, is a series of small panels, having foliated arched heads. The outward mouldings of the arch rise high above it, forming a spring canopy enriched with crockets, and ending in a flower, from which again springs very elegantly a niche or tabernacle.

The body of this fine West Window, to the spring of the arch, contains two stories, divided horizontally by a transom, and perpendicularly by six upright mullions, into seven compartments for the glass. The two central mullions, as they approach the spring of the arch, bisect the head into smaller arches on each side, and these are further subdivided into others, which are uncommonly acute; the interstices of all filled with several tiers of small opened panelled tracery, mingled with tre-

foiled and quatrefoiled foliage, in beautiful and variegated profusion. For a window of such large dimensions, the arch is remarkably sharp and lofty; the tracery, too, is uncommon, and of an intricate richness seldom met with, partaking of the perpendicular straight-lined, and horizontal curved characters. The form of this tracery, and the armorial bearings, quite fix it to the latter part of the fourteenth century, when the foliated and more elaborate fashion, displaying infinite variety and beauty, was going out, and the upright, or small-arched, style was beginning to take place. For justness of proportion, and elegance of design, we have very few great west or eastern windows equal to this; the easy and graceful ascent from the base to the summit, and the light, though rich combination of the tracery, are remarkably pleasing. The lower story of the window was never pierced to admit glazing, but consists of blank panels, which in shape and size exactly resemble the range above them; this was undoubtedly done to preserve a due proportion, which otherwise would have been too short for the breadth. The square and shallow piers of the old basement are continued upon the front, attached to the angles of the Tower in the new masonry, as far as to the summit of the middle or window story, where they end in pointed canopies. On the face of each of these, midway, is a niche, both of which have evidently been elegant, but are now almost mouldered away; they originally contained the statues of St. Peter and St. Paul, the tutelary saints of the Abbey.

Handsome shelving buttresses flank the north and south-west angles of the Tower, their sets-off worked into canopied pediments; these are finely proportioned, and give a remarkably pleasing effect, by the gradual diminution in its breadth as the Tower rises to the summit. On the north-eastern angle are vestiges of a flying buttress. The middle story of the Tower has two handsome pointed windows in its north and south sides; those in the former being now blocked up, and having been barbarously despoiled of their mullions, the blank arches are painted to represent tracery. The upper or bell-chamber story, displays a double window on every side; they are small but handsome. Between those on the west front, is an armed knight standing on a corbel, which rests on the finial of the great window below. He occupies a tabernacle, which has a high straight-sided canopy, flanked with a small pinnacle at each impost. It has been usual to denominate this figure the effigy of Roger Montgomery, the founder; but in the History of Shrewsbury, from whence we have derived this account, it is most satisfactorily assigned to King Edward III.: the armour of the figure exactly accords with that of the middle and latter part of the fourteenth century. The helmet is conical, the throat and breast clad in mail, while the rest of the figure is enveloped in plated steel. In one hand he bears a fragment of what appears to have been a sceptre, the other rests on the hilt

of his sword, now mutilated; and round the helmet are the evident remains of a crown. The painted glass of the great window, beneath his feet, strongly confirms the opinion of Messrs. Owen and Blakeway, displaying as it does a series of armorial bearings of the royal family, and of the chief nobility of Edward the Third's time, and proving that the Tower was in a great part erected, if not finished, during that reign.

The battlements, and very likely the pinnacles, which originally crowned this fine old Tower, were suffered either to go to gradual decay after the dissolution, or were ruined in the civil war, and have been meanly repaired with brick-work.

The large bell, called St. Wenefrede's, famed for its fine sound, was preserved long after the dissolution, as the chief ornament of the Abbey Tower. It was broken in ringing for the safe return of Corbet Kynaston, Esq., from France, in 1730. Its weight was 35 cwt.: round the upper part of this bell, near the crown, was inscribed:

Sancta Wynefrida deo nos comendare memento,
Ut pietate sua nos servet ab hoste cruento.

About the middle was the following Leonine verse,

Protege, pura, pia, quos convoco virgo maria.

There is now a deep-toned peal of eight bells in the Tower. On the north side of the Church is a lofty and handsome Porch. Its portal is formed by a deeply recessed square opening, the mouldings of which fall over the angles far down the sides, ending in busts, now mutilated. Within this is a graceful pointed arch, rising from a round column on either side. Above are two chamber stories, each lighted by a small window; the heads nearly flat, and divided by single mullions; on the right and left is a niche, extending the whole height of the upper stories. The bold embattled gable, unnecessarily destroyed, has been replaced by an ill-designed square parapet.

The eastern termination of the Church is formed by a wall, built between the two great western piers of the central Tower of the ancient Church, in which is inserted a pointed window, with mullions selected from the ruins, and placed in it with more care than has been bestowed on the other early reparations.

Although barbarously defaced, and curtailed of its fair proportions, the interior of the Church has still much of that solemn dignity which irresistibly fills the mind with religious awe, to the excitement of which, ancient Cathedral and Monastic Churches contribute in a degree so far beyond all other ecclesiastical structures, that the art of man has ever yet produced.

PLATE II.—VIEW OF THE EAST END, INTERIOR.

The ancient Nave displays five arches on each side; three on the eastern portion are semicircular, and rest on short, thick, round piers, having shallow bases and filleted capitals in the plainest and earliest Anglo-Norman style. The two half columns, which adjoin the great piers of the central Tower, are, like them, broken into a cluster of massive round shafts with indented capitals: above these are the remains of the triforium. The accommodation for the parochial duties in the Abbey Church are highly respectable. The Altar stands on a raised area, beneath the eastern wall, on which is a wooden screen of the last century, with figures of Moses and Aaron on each side the Decalogue, wretchedly painted.

Near the western end of the north aisle is the Font, which is of great antiquity, and once belonged to the ancient Church of High Ercal. The pedestal stands upon an elevated area, paved with very curious ancient glazed tiles, some of which were found on the spot once occupied by the Refectory of the Abbey: amongst the figures are a Knight on horseback, arms of the Talbots, Fitz-Alans, Mortimers, &c.

The Tower at the west end is nearly open to the Nave, divided from it by a lofty and beautiful pointed arch, reaching to the ceiling, and springing from high clustered imposts; the whole breadth and nearly height of the western front of the Tower is occupied by the great window; the glazing of this window was restored in 1814 to its original beauty, chiefly at the expense, and entirely under the superintendence of the Rev. William Gorsuch Rowland, Curate of the Parish; the series of armorial bearings was copied from a sketch made by Sandford in 1658.

Besides the above, other windows of the Church have been embellished with painted glass by the indefatigable exertions of the same benefactor. With the exception of a few old shields of arms, the whole was executed by Sir John Betton, of Shrewsbury, and his partner, Mr. David Evans.

PLATE III.—ANCIENT MONUMENTS.

Of the Monuments in this Church, the oldest is that of Roger de Montgomery, Earl of Shrewsbury; but on the fall of St. Chad's, and the demolition of St. Alkmund's Church, several ancient monuments, which, from their size, the confined system of modern Church-buildings could not, or from their antiquity, the fastidiousness of modern Church-builders would not, admit within the new edifices, found an asylum within the ample side aisles of the Abbey Church.

The oldest of these, brought from St. Chad's, is a cumbent figure, representing a person robed to the feet, with a coif drawn close over his head, and tied under his chin, which possibly may be the effigy of one of the judges of assize, who died at Shrewsbury while upon the circuit.

A fine monument, represented in our plate, was removed from Wellington Church in 1788, and stood more than thirty years in the churchyard of that parish. It is composed of alabaster, and contains the figures of a man and his wife, with this inscription:

Hic jacet in tumba corpus Will'mi Charlton armigeri, et Anne Uror ejus, que quidem Anna obiit vii die Mensis Junii Anno D'ni Mille'mo cccccxxiiii et dictus Will'ms obiit p'mo die Mensis Julii Anno D'ni Will'mo cccccxliii. quorum animab' p'picietur Deus.

The sides of this monument consist of a series of five canopied niches, within the first, at the head of the Tomb on the north side, is an angel holding a shield, bearing quarterly 1st and 4th, *Or, a lion rampant gules, debruised by a bend argent,* Charlton. 2nd and 3rd, *Gules, ten bezants,* Zouch. Within the second niche is a friar or pilgrim. In the centre compartment are two angels, bearing a shield. Quarterly, 1st and 4th, Charlton. 2nd. *Argent, on a cheif or, a raven proper,* Horde. 3rd, Zouch. The fourth niche contains another friar, and towards the foot of the Monument is an angel bearing the arms of Horde single.

The Monument, of which the head only is seen on the left of our plate, formerly stood in the north aisle of St. Alkmund's, and was transferred to the Abbey, and repaired at the expense of Sir Thos. T. Jones, Bart., of Stanley Hall. It is a handsome altar-tomb, bearing two cumbent figures, an Alderman in his Civic robe, and a Lady in a scarlet gown, and the following inscription at the head:

Gulielmus Jones, Aldermanus Villæ Salopiæ, et Ælianora, uxor ejus, jacent sub hoc monumento.

Upon the south side,

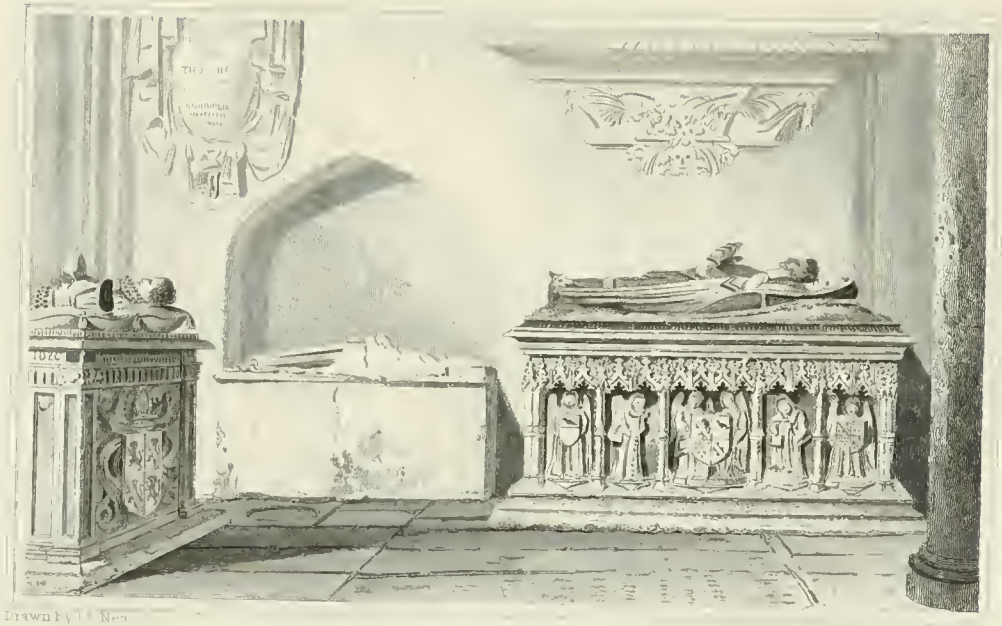
Gulielmus Jones, obiit 15 Julii, Anno D'ni. 1612.

On the north side,

Æleanora Jones, obiit 25 Feb. 1623.

Arms, 1st and 4th. *Argent, a lion rampant vert, vulned on the shoulder gules,* Jones. 2nd and 3rd. *Or, a bend gules,* Cottel. Impaling Quarterly of six. 1. *Sable, three Nags' Heads erased argent,* Owen. 2. *Vert, three eagles displayed in fess, or,* Owen Gwynedd. 3. *Argent, a lion rampant sable,* Madoc ap Meredith. 4. *Or, a lion rampant vert,* Sanlhe Hardd. 5. *Argent, a boar's head couped proper.* 6. As 1.

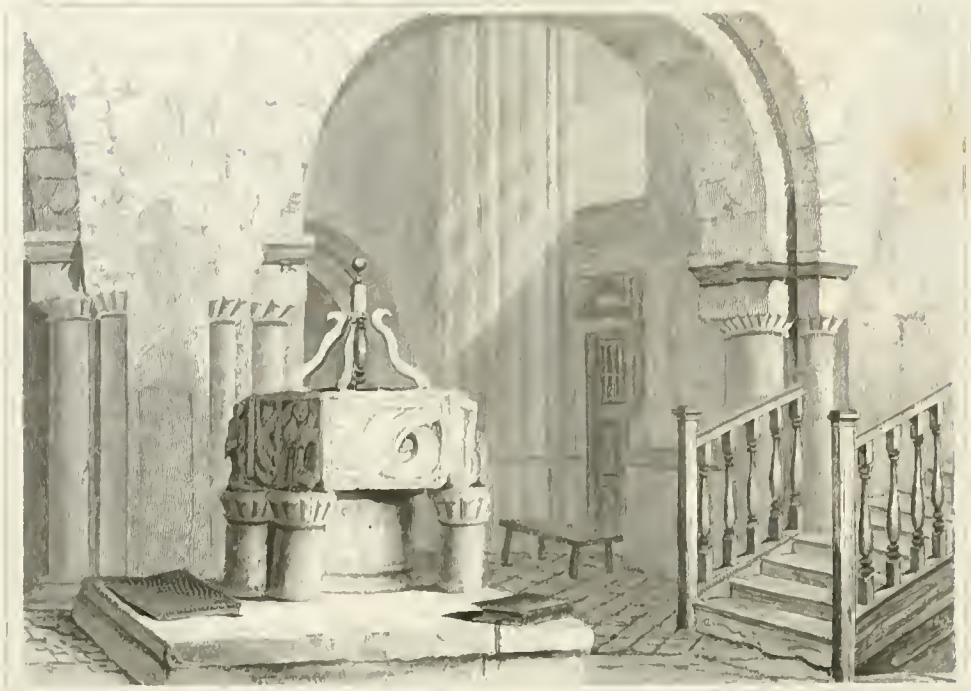
Over the head of this tomb in our plate, is seen an elegant and finely executed mural monument, bearing an inscription commencing thus: M. S. Heic juxta jacet Thomas Rock, Arm. Vita functus Jan. 3°, Anno Ætat. 62. Dom. 1678, &c., &c.



Drawn by [illegible] Neal

[illegible] W Will

[illegible]



The Church of St. John the Baptist,

HALES OWEN, SHROPSHIRE;

VICAR,

THE REV. G. BIGGS.

The Parish of Hales Owen, which is extensive, forms a portion of the Hundred of North Bradford, although it is situated about thirteen miles from the borders of the County of Salop, and is entirely surrounded by Staffordshire and Worcestershire. The Manor and Advowson were given by King John to Peter de Rupibus, Bishop of Winchester, for a Monastery, which was founded by the Bishop, and the Manor settled upon it. King Henry III. confirmed the whole. This Abbey was situated not far from hence, the remains shew it to have been a magnificent structure. The Parish is now a Vicarage in the patronage of Lord Lyttleton; its Church, a truly venerable and interesting structure, is very spacious, and consists of a Nave, or Body, with its lateral aisles, a central Tower, containing eight bells, surmounted by a spire, and a large Chancel. The entrance at the west end of the Church, as well as that upon the south side, is by an arch in the Anglo-Norman style; over it, on the west front, is a long narrow lancet-headed window, apparently of the time of Henry II.

A great portion of the building is evidently of very early structure: the columns of the simplest form, supporting arches without mouldings, a proof of antiquity; some parts are of comparatively modern date, but the windows having pointed arches in their heads, are in a great measure deprived of their mullions, and a very few fragments of the painted glass with which they were originally adorned have been suffered to remain. The arms of Lyttleton appear in an east window, viz. *Argent, a chevron, between three escallops, sable.* Many of that family are here interred. Some ornaments also remain in one of the north windows.

The curious Font we have selected for illustration, is undoubtedly of very considerable antiquity, being of sufficient magnitude for immersion, the most ancient form of baptism, which prevailed until the period of the Reformation.

This very ancient Font is elevated on a broad basement, upon which, in the centre, is a circular pedestal, and four short thick columns, supporting the Bason, or Font, itself, which is octagonal, that is, having four larger and four smaller faces on its sides; the latter have been ornamented with whole-length figures boldly sculptured, which, as well as the principal, or larger sides of the font, are much mutilated, so as to render it extremely difficult for the artist to give the detail in his representation, owing to the ravages of time, and the destruction caused by wantonness.

The columns which support the Font have capitals of similar form to those of the pillars of the Body of the Church at the west end, and upon the whole its positive antiquity cannot fail to render it an object of great curiosity, as having been formed to assist in one of the most important rites of the church in the earliest ages of Christianity in this kingdom, independent of which it must excite attention as a most interesting specimen of Anglo-Norman sculpture, a remote connexion being found to exist between the rude ornaments of that era, and the refined productions of the classical ages of Rome and Greece.

In the Chancel of this Church, within the rails before the Altar, is a mural monument to the memory of a pleasing poet and essayist, much admired in his day, which bears the following epitaph:

William Shenstone, Esq.,
Obiit 11 Feb, 1763, æt. 48.

Whoe'er thou art, with reverence tread,
These sacred mansions of the dead;
Not that the monumental bust,
Or sumptuous tomb, here guards the dust
Of rich or great: let wealth, rank, birth,
Sleep undistinguish'd in the earth:
This simple urn records a name,
Which shines with more exalted fame.
Reader, if genius, taste refined,
A native elegance of mind,
If virtue, science, manly sense,
If wit, that never gave offence,
The clearest head, the tenderest heart,
In thy esteem, e'er claimed a part—
Ah! smite thy breast, and drop a tear,
For know thy *Shenstone*'s dust lies here,
R. G. S. and J. Hodgetts.
A. O. P.

Shenstone was interred in the Churchyard, where a slab covers his remains, from whence is a very fine view of the Leasowes, a place created by his fancy, and raised to celebrity by his genius and taste, where he long resided, but which has been much neglected since his death.

In the Chancel is also a massive marble monument, erected by Lady Jane Halliday to the memory of her deceased husband, Major Halliday, of the Leasowes; and in the Churchyard is an epitaph, written by Shenstone, upon Miss Anne Powell, of this town, a lovely young lady, who was killed by a fall from her horse.

The Parish contains, besides the Church, Chapels of Ease at Cradley and at Oldbury St. Nicholas. The Town has also a free Grammar School, endowed with lands to the amount of 250*l.*; the mastership is in the gift of twenty feoffees, and to be held by a graduate of one of the universities.

The Church of St. Peter and St. Paul,

LAVENHAM, SUFFOLK;

RECTOR,

THE REVEREND WILLIAM OKES, M.A.

The town of Lavenham, or Laneham, as it is sometimes called, is situated in Babergh Hundred, seven miles from Sudbury, on the banks of the Breton, a river which falls into the Stour, a boundary of the Counties of Suffolk and Essex. It is nearly surrounded by hills, except on the south; and on an eminence, at the west end of the town, stands the Church, generally considered the handsomest in the county; it is a Rectory in the Deanery of Sudbury, and Diocese of Norwich: the Living is now in the patronage of Caius College, Cambridge. The Rev. James Buck, the late much esteemed Rector, died 20th January, 1825, when the Rev. William Okes of Caius College, was appointed to the Living. The Rev. Frederick Croker is the Curate.

The architecture of this beautiful fabric is not entirely of one period, the Chancel being much older than the other more ornamented parts of the building, and is probably as early as Edward III. The magnificent Tower and Body of the Church were erected in the reign of Henry VII., the most fertile æra for the pious appropriation of the wealth of the country towards repairing and rebuilding ecclesiastical structures. This Church, like many others of the same period, is adorned upon the surface of the exterior with the armorial cognizances of the Founders, the Veres, Earls of Oxford, and Lords of the Manor from the Conquest; the principal part of the building was, however, erected by the munificence of the family of Spring, opulent Clothiers, who resided here for more than a century; and by means of a profitable trade, rose in prosperity sufficient to enable them to intermarry with the high born family of Vere, and became the ancestors of Sir William Spring, Baronet, of Pakenham Hall, in this County. The arms of Spring is profusely carved upon many parts of the edifice, and the mullet, or spur rowel, an heraldic badge of the Vere family, is equally conspicuous in the numerous ornamental decorations.

PLATE I.—GENERAL VIEW OF THE CHURCH FROM THE SOUTH-EAST.

The Church consists of a very stately Tower at the west end, a Nave peculiarly light and elegant, together with its north and south aisles, and a Chancel; on each side of the latter is a spacious and beautiful Chapel. Beyond the ancient Chancel is a Vestry, built by Thomas Spring, the father of Thomas Spring, who erected the Tower. The total length of the building is one hundred and fifty-six feet six inches, principally constructed of free-stone beautifully wrought.

The Nave of the Church rises above the aisles, sufficient to admit of a clerestory, containing a range of twelve Windows, of rich workmanship and elegant form, three lights in each, the upper part being subdivided by mullions into six. The Windows of the north and south aisles are of much larger dimensions, being divided in the middle by a transom; each containing eight principal lights or bays, and pierced with quatrefoils in the upper part, under the point of the arch, which is of the flat kind, in general use during the age of Henry VII.; these were undoubtedly filled with stained glass, very little of which now remains. Between all the lower windows are ornamental buttresses. Both the nave and aisles are surmounted by a fascia, or string course, consisting of a deep cavetto, charged with boldly sculptured heads of animals, convolved leaves of flowers, &c.; above which is a most beautiful and elaborate open-worked parapet, entirely concealing the lead-work of the roof. Each crest or croupe of the battlement is pierced, and displays within an open pointed arch, a sculptured flower, or strawberry leaf, while the curiously-formed quatrefoil panels, beneath each loop or embrasure, are charged with shields and mullets alternately. On the south side of the Church, near the west end, is the elegant Porch, and at the south-east corner of the Nave is a large staircase Turret of a polygonal form, crowned with a lofty pinnacle, the numerous angles of which are profusely covered with crockets.

On each side of the Chancel is a very elegant Chapel, containing three large and handsome windows on the side, also an east window, having the west end of each connected with the aisles by an open arch. The Chapel, on the north side, bears the following inscription upon the exterior under the battlements. Simonis Branch et Elizabetæ uxoris ejus qui istam Capellam fieri fecerunt.

The Chapel, on the south side of the Church, seen in our View, was erected by Thomas Spring, called the Rich Clothier of Lavenham, and bears an inscription in the same characters. Orate pro anim's Thomæ Spring et Alicie uxoris ejus, qui istam Capellam fieri fecerunt Anno Dom. Millimo. cccc. vicesimo quinto.

Drawn by J. P. Neale

Engraved by W.

[illegible]

Between the windows of the Chapels are graduated buttresses, ornamented with niches and canopies; they rise to the summit of the battlements, and were originally crowned with pinnacles, now demolished: there is an entrance to each Chapel beneath the centre window. The Chancel extends beyond these Chapels, the East Window of which is curious in the disposition of its mullions. Farther eastward, behind the Altar, is the Vestry.

PLATE II.—VIEW OF THE TOWER AND PORCH ON THE SOUTH SIDE.

The Tower is very large and lofty, imposing in its appearance, and much admired for the simplicity and chastity of its design, as well as for its excellent workmanship. It is constructed with boulder, or stones in a rough state, quoined and ornamented with wrought stone, having on the west front an arch of entrance, and over it a fine window.

The whole is of most excellent masonry, and elegant in its proportions. The Tower is forty-two feet in diameter, and one hundred and forty-one feet high, and there can be no doubt but that its height was originally increased by pinnacles at the angles. This commanding altitude creates an interest in the building, when viewed from a distance, an effect no doubt intended by the architect. It was raised about the same period as the much better known Tower of Magdalen College, at Oxford, founded in 1492, and completed in 1498; but partakes more of massive grandeur than Magdalen Tower. The lofty structure is divided into four stories of unequal height, the uppermost, containing six bells, is adorned on each side by a large and handsome window. At the angles of the Tower are square turrets, buttressed in the centre of each outward face; that on the north-east contains a winding staircase leading to the top. The turrets and buttresses are panelled with small pointed arches, the mouldings of which are still as sharp and perfect as the day they were sculptured; the pinnacles are gone from the summit, but a most beautiful and curiously worked parapet still remains to attest that much ornament was bestowed upon the parts now destroyed; above the upper fascia, at the base of the pinnacles, are shields bearing the arms of the founder, in all twenty-four. Thomas Spring, the rich clothier, who died in 1510, was at the expense of its erection.

The Porch, on the south side, is one of those elaborate specimens of architectural ornament not uncommon to the æra of Henry VII., the spandrils of the arch of entrance are each charged with a boar, the cognizance of the Veres; from the Latin Verres, adopted as a quaint play upon the name; immediately over the Arch is a richly sculptured canopied niche, now deprived of its statue; three compartments on each side this niche are filled with escocheons, each bearing quartered coats of the arms of the family; these are surmounted by a curiously enriched parapet.

This Porch is supposed to have been erected by the munificence of John Vere, the fourteenth Earl of Oxford of that family.

PLATE III.—VIEW OF THE INTERIOR, LOOKING ACROSS THE CHOIR.

The entire length of the body of the Church is ninety-four feet, six inches, and its width, including the aisles, is sixty-eight feet. The light and elegant Nave is separated from the north and south aisles by six pointed arches, about twelve feet wide, and contains a double range of pews on each side, allowing ample space for an approach. There are no galleries to disfigure the beautiful symmetry of the building.

The fine west Window was originally open to the body of the Church by a pointed arch, nearly as high as the ceiling, on the east side of the tower; this was filled in by a Doric screen during the late reign. The Font, placed against the first pillar, on the north side of the Nave, is of an octagonal form, the cover is apparently of the age of Henry VII. opening with doors in front like a closet. A small organ has been placed on the south side of the Choir, tasteless in its design, and unconnected with any part of the building. There are entrances to the Church both in the north and south aisles. On the west side of the north door is a small mural monument inlaid with brass, representing a shield of arms, bearing a cross, with figures of a man and woman; from the mouth of the man proceeds a label, inscribed with these words:

In manus tuas Domine commendo spiritum meum.

Underneath the figures are these lines:—

Contynnalle prayse their lynnes in brass,
Of Allayne Dister here;
A clothier virtuous while he was
In Lavenham many a yeare.
For as in lyfe he loved best
The Poore to clothe and feede,
So with the riche and all the reste
He neighbourlie agreed;
And did appoint before he died
A special yearly rent,
Which should be every Whitsontide
Amongst the poorest spent.
ET OBIIT ANNO DOMINI 1534.

No donation is now made to the poor, in consequence of this benefaction, and all trace of its source is lost in obscurity. Above the North Door is a small mural monument of black and white marble,

To the memory of Sarah, the wife of John Syer, Gent., of this parish, who died May 9, 1770, æt. 50.

On the wall, farther eastward, are the following lines, probably painted soon after the Restoration, and now nearly obliterated.

Thou, Lord, who from the Spanish spoake,
And from the Powder blast,
And from the former sicknesse stroake,
And from this newly part,
Hast saved us, and our, and thine,
So many as survive.
Oh, do not of thy grace divine,
Our feeble souls deprive.
Lord, bless the Parliamentall Courte,
Upper and lower House,
And, when to Counsell they resorte,
In them remember us.
From King that sits upon the throne,
To begars in the streete.
Let all their by'-past sins bemoan,
Before thy mercy seate.
That we and our posterity
Safe hid under thy wing,
May ever of thy verity,
And saving mercy sing.

The Chancel, or Sanctuary, in which the Altar is placed, is divided from the nave by a fine open screen, under which are some ancient stalls. The arms of King George II., an emblem of royal supremacy, is placed over the screen. The Altar-piece is Doric, very plain, and made of oak. On the north side of the Altar is a very noble monument composed of marble and alabaster; to the memory of the Rev. Henry Copinger, with sculptured figures of the Priest, his wife, and their twelve children; above them, are represented two angels bearing scrolls, on one of which is written, *Dilecti, accipite coronam vitæ;* on the other, *Mortui, venite ad judicium.* Upon the cornice, over one angel, is inscribed, *Novissimus lectus sepulchrum;* over the other, *Viventes sequentur mortuos.* Upon the top of this monument are two escutcheons, one baron and femme, the other with many quarterings; and, upon a tablet, on the left side, is this inscription:

SACRUM MEMORIÆ

Henrici Coppingeri antiquissima Coppingeroru'
Familia, in agro hoc Suffolciensi, oriundi, hujus
Ecclesiæ per quadraginta et quinque annos Pastoris
Pacifici, Fidelissimi, et Vigilantissimi,
Monumentum hoc, amoris et pietatis ergo,
Delectissima uxor Anna, Marito optime
Merenti, heu invita superstes, mœrens posuit.
Amans Maritus, prole fœcundus pater,
Sancti pius Pastor gregis,

Qui sensa dextrè codicis docuit sacri,
Nam voce quam vita majus
Qui larga abunde pavit indigos manu
Securus annonæ domi.
Hic plenus annis, plenior Deo jacet
Secum polo gregem trahens
Mutus jacet; sed lingua quæ vivo decus
Vitam paravit mortuo.

Upon a tablet, on the right side of the monument, is this inscription:

This monument was erected at the sole
Costs of Miss Anne Copinger, in memory of her deare
Husband, the Rev. Learned and Godly Divine
Mr. Henry Copinger,
Fourth sonne of Henry Copinger, of Buxhall, in this county, Esq.
By Agnes, his wife, daughter to Sir Thomas Jermine,
Of Rushbrooke Hall, Knight;
The painful and vigilant Rector of this Church,
By the space of forty-five years;
Prebendary of the Metropolitan Church of St. Peter's, in Yorke;
Lord of the Towne,
And Patron of the Church of Buxhall aforesaide, who marryed Ann, daughter to Henry Fisher of Linne, in Norfolk, Gent., and by her had eight sonnes and four daughters, and, after he had lived godly seventy-two yeares, dyed peaceably the 21st of Decem. Anno 1622.

This monument of Dr. Henry Copinger was new beautified Anno Domini 1712, by Mrs. Judith Brinkley, daughter of Thomas Burly, Gent., and Margaret, his wife, third daughter and co-heir of Ambrose Copinger, D. D., by Judith, his wife, only daughter of Roger Keddington, Gent., which Ambrose was second son of the said Henry, and also Rector of this parish, and of Buxhall, where he was buried.

JUSTORUM MEMORIA BENEDICETUR.

On a black marble slab, is inscribed:—

Under this stone are deposited the remains of the Rev. John Squire, M. A., thirty-three years Rector of this parish. He departed this life upon the 24th of October, 1763, aged sixty-three years, and also of Ann Squire, his widow, who died upon the 27th of February, 1779, aged sixty-seven years: and near this spot, are interred five of their children.

In the middle of the Chancel, on a flat stone, inlaid with brass, before the Altar, is the figure of an infant, and the following inscription:

Immatura Morte, nisi quod a Deo Opt. Max. ita decretum, ex misera hac vita ereptus, die 9 Julii, diebus e nativitate decem, a baptismo quatuor, Clopton D'Ewes Armiger, filius et hæres apparens Simonis D'Ewes equitis Aurati, et dominæ Annæ conjugis suæ filiæ unicæ et hæredis Gulielmi Clopton militis; beatam cujus animam, fide mediis sibi ipsi optimè cognitis, imbutam, æternus, ut confidetur, misericordiarum pater inter beatam sanctorum chorum in cœlos elocavit.

Sir Symonds D'Ewes was then Lord of the Manor of Lavenham, it having been alienated to that family, by Edward, Earl of Oxford, in

Drawn by J. P. Neale.

Engraved by J. Le Keux

LAVENHAM CHURCH,

SHEWING THE ANCIENT PEW BY [illegible] THE FAMILY OF SPRING

SUFFOLK.

the reign of Elizabeth. Richard Moore, Esq., of Kentwell Hall, is now the possessor of the Manor.

In the Vestry, situated behind the Chancel, is an ancient tombstone, covering the remains of the pious founder of this part of the Church; above it is a mural monument inlaid with figures in brass, of Thomas Spring, his wife, and ten children: over their heads is the following inscription:

Orate pro animabus Thomæ Spring qui hoc Vestibulum fieri fecit in vita sua, et Margaritæ uxoris ejus qui quidem Thomas obiit septimo die mensis Septembris, A. D. Millesimo cccclxxxvi. et prædicta Margarita obiit, —— die —— A. D. Millesimo cccclxx. Quorum animabus propitietur deus. Amen.

PLATE IV.—THE ANCIENT PEW BELONGING TO THE FAMILY OF SPRING AT THE EAST END OF THE NORTH AISLE.

Pews were not used as a general accommodation in Churches before the reformation of religion, and we find that it was decreed in a synod in the diocese of Exeter, 1284, 13 Edw. I., that, with an exception of noble persons and patrons, no one should in future claim any seat; but, whoever first entered a Church for the purpose of devotion, might chuse at his pleasure, a place for praying—vide *Archæologia*, vol. xii.

This splendid Pew appears to have been erected in the reign of Henry VIII., a few years previous to the Reformation. It is of an oblong form, enclosing a space of about fifteen feet in length, by eight feet in width, built entirely of oak, and never was painted; indeed, the workmanship is so elaborate, that it could not require the farther enrichment of colour and gilding.

The design of the ornamental part is quite in the Tudor style; the pierced work, over the open arches, which surround it, being decorated with the arms of the family of Spring, *a chevron between three mascles.* At each angle of the closure is a large pillar, or turret, decorated with small niches, pedestals, and canopies, somewhat in the manner of the screen to Henry the Seventh's tomb at Westminster; large pillars also divide the front and ends into principal compartments, which are again subdivided by smaller twisted and reticulated columns, the upper parts of the double arches filled with complicated tracery and arms; the whole is surmounted by a series of projecting Canopies rising in a number of small pinnacles, the groining of which is curiously formed of the most delicate carving; the entire work is executed with very great freedom and boldness. The lower part of the Pew is panelled, without much carved ornament.

A similar Pew on the corresponding site in the south Aisle was erected for the Earl of Oxford's family, the ornamental parts of which have sufferced from the effects of time and wantonness.

The rafted roof of the Nave and Aisles is curious, the girders are carved in foliage, and spring from tasteful corbels, representing figures; the capitals of the columns, from which the arches spring, are delicately sculptured in form of ducal coronets rising in strawberry leaves.

The Chancel Screen and its ancient roof are also seen in the plate; the latter is supported by cantilevers, but is not particularly enriched. The Screen is very handsome, consisting of a series of open arches embellished with crockets, the spandrils filled in with light pierced work, rich and various in its design, each exhibiting a different pattern in the curvature of the tracery. Other funeral monuments in the Church, not previously described, are

M. S.
Margaritæ
Uxoris observantissimæ
Thomæ Denny de Lavenham
In comitatu Suffolciæ generosi,
Quæ senio fracta, fatis concessit
Et hic tandem requiescit
In pace.
Æternam ardenti pietate
Anhelavit coronam
Et gratissimo melioris vitæ intuitu freta
Leta dolorum transivit metam
Primo die Junii, Anno { Æræ Christi MDCCXX. / Ætatis suæ LXXVIII.
Virtus epitaphium marmore
Perennius.
Here also lieth the body of Thos. Denny, Gent.
Who departed this life March 9, 1716,
Aged 78 Years.

The following is to the memory of Thomas Smythers, Master of the Grammar School in this town:

H. S. E. Reverendus Thomas Smythies, A. M. Colcestriæ natus et educatus Collegii Sedneiensis Cantab. postea socius. Scholæ in hac villa Grammaticalis, demum moderator felicis ipse ingenü puerorum ingenia feliciter excoluit Ob. sexto die Novembris, Anno Salutis, 1746, ætatis 40.

S. M. Mariæ uxoris dilectissimæ et optimè merentis Thomæ Steward filiæ natu maximæ Joshuæ Gregsby de Burgo Sancti Edmundi Armigeri, cujus virtutibus conjux vere mœrens heu! Invitus superstes hoc marmor ex amore suo dedicavit. Invaletudine multos per annos affilicta fuit; doloris maximè acutos animi fortitudine rara et sincera pietate sustinuit; tandem fractis viribus summa resignatione divinæ voluntati submisit. — Vitæ bene actæ recordatione læta, Et futura spe plena, Animam deo reddidit, die tertio Octobris, 1758, anno ætatis 34. Hic etiam sepulti jacent tres filii et tres filiæ Thomæ Steward et Mariæ uxoris ejus.

St. Margaret's Church,

LOWESTOFFE, SUFFOLK;

VICAR,

REV. RICHARD LOCKWOOD.

LOWESTOFFE is situated on the most eastern point of land in England, upon an eminence, commanding an extensive prospect of the German Ocean, and when beheld from the sea has the noblest and most beautiful appearance of any place on the coast, between Newcastle and London.

The Church, built of flint and stone, stands about half a mile west of the town, at a secure distance from the incursion of the sea; the present edifice is supposed to have been erected prior to 1365, and is kept in repair by lands belonging to it, consisting of above 90 acres, together with several tenements, which are let by auction, in the presence of the Minister and Churchwardens, every seven years. The whole building, from west to east, is 182 feet long, 47 wide, and 43 feet high. The height of the Tower, including the Spire, which is 50 feet, is 120 feet.

The View selected for the illustration of this edifice is taken from the south-east. The series of windows on the south are divided by mullions, which form in the upper parts delicate tracery; the east window is also admired for the handsome distribution of trefoil-headed arches, of which the lights are composed. And the buttresses are faced with architectural ornaments of flint and stone, curiously fabricated, in a method peculiar to this county and Norfolk.

A Porch, on the south side, forms the principal entrance to the Church; over it is a room, called the Maids' Chamber, after a tradition that two maiden sisters retired to it, for the purpose of religious seclusion. It is farther reported, that these sisters, whose names were Elizabeth and Katharine, caused two wells, between the Church and the Town, to be dug at their own expense, for the benefit of the inhabitants, and that the name of Basket Wells is a corruption of Bess and Kate.

On the ceiling of the Porch is a carved Boss, representing the Trinity, also two shields, charged with the emblems of the Redemption.

The Nave, or Body of the Church, is separated from the side Aisles by lofty handsome pillars, and receives additional light from a clerestory admitting eight windows on each side. At the entrance of the Chancel was formerly a Rood-loft, the ascent to which was discovered a few years since by the accidental falling of some stones from one of the buttresses on the south side of the Nave.

The Chancel is remarkably elegant, no expense having been spared in restoring it to its pristine beauty. The East Window was painted and presented to the Church by Mr. Robert Allen of this town. Beneath a large marble slab, in the middle of the floor, is interred Thomas Scroope, Bishop of Dromore, in Ireland, and Vicar of this parish, who died here January 15, 1491. The bishop was descended from the noble family of Scroope, and was otherwise named Bradley, from the place of his birth, he was instituted to this Vicarage in 1478, and died at the age of very little less than 100 years. The brass, which was intended to perpetuate his resemblance, is nearly all destroyed and taken away.

In the Chancel is also interred the Hon. James Howard, youngest son of Thomas, Earl of Berkshire, who died æt. 23, on the 7th of June, 1665, of the wounds he received the preceding day in the sea-fight with the Dutch off this town.

On the first step of the Chancel, on a white marble stone, is an inscription for the Rev. John Tanner, fifty-one years vicar of Lowestoffe, and brother of Dr. Thomas Tanner, bishop of St. Asaph, author of the "Notitia Monastica;" he died 22d Dec. 1759, æt. 75. The Chancel was repaired, and the Nave of the Church was paved by him. The Organ was set up in 1778.

At the west end of the Nave is a lofty narrow arch, supposed to have been originally used as the Penitent's Porch, agreeably to the custom of the ancient church. The Font is particularly curious, but has been much defaced; several figures of saints, with which it had been adorned, were damaged, under an ordinance of the Long Parliament, in 1644. There is an ascent of three steps to it, the uppermost of which formerly bore an inscription, but it is now illegible. In the south Aisle are Monuments to Thomas Annot, who founded the Grammar School here in 1570; to Rear Admiral Usher, ob. 1669; John, his eldest son, ob. 1665; to Robert his second son, ob. 1699, æt. 50; Admiral Sir John Ashby, who was engaged in the battles at Bantry Bay, Beachy Head, in 1689, and Cape la Hogue, in 1692, he died 12th July, 1693; another of his nephew, Vice Admiral James Mighells, who died 21st March, 1733, æt. 69; and a memorial of Captain Thomas Arnold, who died 31st Aug. 1737, æt. 58.

In the Churchyard is interred the remains of the Rev. Robert Potter, A. M. Vicar of Lowestoffe and Kessingland, and also a Prebendary of Norwich, who died the 8th of August, 1804, æt. 83. The literary world is indebted to him for the best poetical versions of Æschylus, published in 1777, Euripides in 1781, and of Sophocles in 1788. A plain table monument to his memory is placed against the north wall of the Chancel. There is also in the Churchyard a handsome pyramidal Monument to the memory of John Barker, Esq., one of the elder Brethren of the Trinity House, who was a great benefactor to this his native town; he died Nov. 1, 1787, æt. 80, and was here interred with great funeral pomp.

The Church of the Holy Trinity,

MELFORD, SUFFOLK;

RECTOR,

THE REV. B. FRANCIS, M. A.

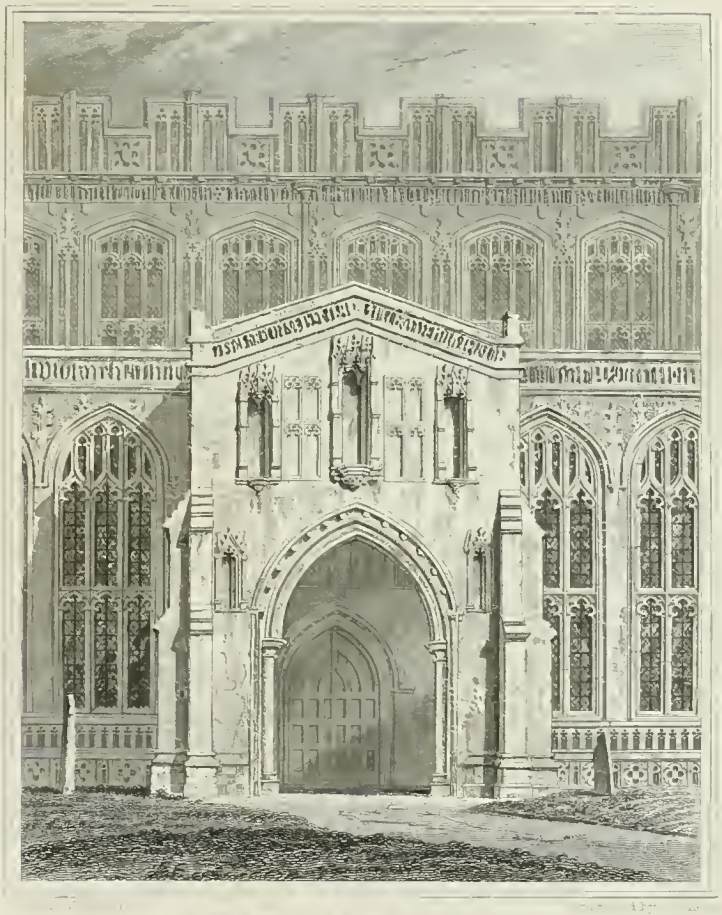
The Town of Melford is situated in the Hundred of Babergh, four miles from Sudbury, its Church, a most exquisite specimen of architecture in Edward the Fourth's reign, stands upon a rising ground at the northern extremity of the Town, on the west side of the road to Bury. Formerly the Church belonged to the richly endowed Abbey of St. Edmund at that place, when the Abbot occasionally resided at Melford Hall, on the east side of the Green, which Seat, together with the advowson of the Church, after the Dissolution, were granted to Sir William Cordell, Knight. From a series of authentic and curious manuscripts, now in the possession of the Rev. William Tylney Spurdens, of North Walsham, in Norfolk, and most obligingly communicated, we are happy to be enabled to lay before our readers a very particular account of this interesting edifice in its former state. The first MS. we transcribe is dated August, 1688, and appears to have been written by the Rector of the Church at that period.

" Much about the middle of the Parish of Melford, al's Long Melford, in Suffolk, upon an Hill, most pleasant for air and prospect, there standeth a large and beautiful Church called Trinity Church, because dedicated to the Holy and undivided Trinity." " It hath 3 Iles, wch from the North wall to the South wall, contain together in breadth, 61 feet 6 inches. Part of it was of an old erection, viz. the whole North Ile, the Steeple, a great part of the Porch and p'haps the East end of the South Ile. All the other parts are of a much later erection, as by the different sort of building, & the several Inscriptions still extant, in and about the said Church, may most evidently appear." " The Middle Ile, viz. from the Steeple, exclusive, to the East end of the Chancell, hath one entire advanced Roofe, in length, 152 feet and 6 inches; distant from the pavement beneath, 41 feet and 6 inches, supported on each side with ten arched Pillars, separating the said Middle Ile from the 2 other Iles, which are in height 24 feet, and in length 135 feet and 4 inches.

"The Pious Benefactours, concerned in the building the advanced Ile may be known, and, let their memories never perish, by the Inscriptions under the Battlements, without the Church, and by like Inscriptions in the windows, undemolished, within the Church.

"From the Inscriptions under ye Battlements of ye advanced Ile without ye Church, beginning on the North side: and here, John Clopton, Esqr. worthily deserves to have his memory preserved, a zealous & eminent promoter of the new erection. "He built the four first pillars and arches on the North side, counting from East to West, whereof one of y^m^ is in ye Nave of the Church, tho' his name be now obliterated, & by time & weather quite eaten out." "Though ye afores^d^ Inscription be now obliterated, yet several persons have read the same, ye obliteration being but of very late date, and in particular, the present Rector of ye Church, who hereby sacredly and solemnly affirms that ye merit of the action was ascribed to one or more of ye family of ye Cloptons, and, as he remembreth and verily believeth, to John Clopton, in memory and good of him, his wife, his children, and his ancestors. Nay, to this very day, though ye rest be obliterated and worn out . . . . ton is plain to be espyed wch insinuates y^t^ Clopton was ye Benefactor for ye building of those arches and pillars. After him, this Inscription follows: Pray for the Soul of Robt Sparrow, and Marion his wife, & for Thomas Cooper, & Margaret his wife, of whose goods, Mr. Gyles Dent, John Clopton, John Smith, and Roger Smith, with the help of the well disposed men of this town, did these 6 arches new rear Anno D'ni MCCCC .. .. & 1°. "Whereas ye full account of the Annus D'ni be defaced, yet by reason of ye mention of Giles Dent in the Inscription and ye 1° at ye end of ye said account, it is, ought, and can be no otherwise y^n^ Anno D'ni 1481, for Mr. Giles Dent was instituted into ye Rectory of Melford 18 Aprilis, 1474; he made his will 19 April, 1484, nominating Robt Cutler and Thomas Ellis his executors, and John Clopton his supervisor: on July ye 7th, following, he adds a Codicil to it, bequeathing all ye grain of his Glebe, and his Tithes, to be disposed of in charitable uses. Thomas Aleyn, al's Carver, his successor, was instituted 14 Sept. 1484, into ye said Parsonage, and therefore there being 1° to end ye Annus wherein ye North side of that advanced Ile was finished, it could be no other, as before is hinted, than ye Annus D'ni 1481.

"From ye Inscriptions under ye Battlements of ye s^d^ advanced Isle on ye South side beginning at ye West end, by ye Steeple, wch are as followeth: Pray for ye Souls of Roger Moryel, Margaret and Katharine his wives, of whose goods the said Katharine, John Clopton, Master William Twaitys, and John Smith, did these 6 arches new rear, and did make the pavement, there away, Anno D'ni Millesimo Quadringentesimo primo. Pray for y^e^ Soul of Thomas Couper, that did this Arch rear, Pray for y^e^ Soul of Lawrence Martin, and Marion his wife, and



for Richard Martin, and Elizabeth, and Joan, his wives, of whose goods these Arches, in Chancel, reared Anno D'ni M.CCCCLI.

"From the Inscriptions under the Battlements of the South Isle without, from the Steeple to the Porch: Pray for ye Soul of Master Giles Dent, late Parson of Melford, of whose goods, John Clopton, Robert Coteler, and Thomas Elys, did this Arch make and glase, and the Roofe over ye Porch. Pray for ye Soul of William Clopton, Margery Clopton his wife, and for the Soul of Alice Clopton, and for John Clopton, and for all those Souls that ye said John is bound to pray for.

"From the Porch to ye East end of ye said South Isle, as also at the East end thereof: Pray for ye Soul of Roger Moryel, of whose goods this Arch was made. Pray for ye Soul of John Keek, and for his Fader and Moder, of whose goods this Arch was made. Pray for ye Soul of Thomas Elys, and Joan his wife, and for the good speed of Joan Elys, makers hereof. Pray for ye Soul of John Pye, and Alice his wife, of whose goods this Arch was made, and these twayn windows glased. Pray for ye Soul of John Dyst, and Alice, and for ye good speed of John Dyst, and Christopher, makers hereof. Pray for the Souls of Lawrence Martin, and Marion his wife, and Elizabeth Martin, and Joan, and for ye good estate of Richard Martin and Roger Martin, and their wives, and all ye children of . . . . . this Isle was made Anno D'ni Millesimo CCCC° LXXX° & IIII°.

"The Inscription round ye Chappel, called our Lady's Chappel: Pray for ye Soul of John Hill, and for ye Soul of John Clopton, Esqrs.; and Pray for the Soul of John Loveday Butler, wth John Clopton; of whose goods this Chappel is imbaylished by his executors. Pray for ye Soul of William Clopton, Esqr. Margery, and Margery, his wives, and for all their parents and children, and for the Soul of Alice Clopton, and for John Clopton, and for all his children, and for ye Souls y^t^ the said John is bound to pray for, which did this Chappel new rear, Anno D'ni M CCCC LXXXX III. Christus sit testis hæc me non exhibuisse ut merear laudes, sed ut Spiritus memoretur. Roger Smith & Robert Smith."

The next MS. appears to be of the same date, and handwriting, as the former, and is entitled,

"Benefactors, as by the Inscriptions in the windows, undemolished, within the Church of Melford.

"The East window, celebrated formerly for its Imagery, and painted glass, hath nothing in it now but white glass, as likewise the first window on the South side of the Church, from the East, lyeth under the same defacement.

"The Second window, on the same side, hath at the very top, in one light, I. H. S. i. e. Jesus hom' Salvator, and in another M. i. e. Maria, under the aforesaid lesser lights, in the upper part of the said window,

in the first pane thereof, nothing but white glass. In the other two panes thereof, 2 Kings wth crowns on their heads, incircled with glory, having globes in their hands. In the lower part of the said window nothing but white glass.

The Third window, on the very top of it, hath I. H. S. in another light, Mercy. In the next light thereunto, the Martin's clothmark, which is a Globe, with a cross, and streamer on the top, with R. on the one side, and M. on the other, and in the next light M. pro Maria, ut prius. In the upper part of the window, beneath these lights, there are 3 Imageries, all in glory, the middle whereof is supposed to be the Blessed Virgin, and all of them encompassed with flower de luces; the first whereof hath a sword in his right hand, and a book in his left; the other, a long and profuse beard: all three sitting in chairs, as at rest, in glory.

The Fourth window, on the very top of it, hath in one light I. H. S. in another light, Mercy, in another M. ut prius. In the upper part of the said window, beneath these lights, there are 3 Imageries, in glory, in each pane, one, sitting in their chairs, as at rest, the 3rd whereof hath a black cap on his head, a blue wardrobe, and seemingly 2 pencils in his hands. In the 3 panes, of the lower part of the said window, nothing but white glass.

"The Fifth window hath on the top of it, in the lesser lights I. H. S, Mercy, R. M. with his clothmark, and M. pro Maria, ut prius. In the upper part, of the said window, beneath these 3 lights, an Abbot, or Bishop, in the first pane thereof, with a mitre on his head, a Pope, with his triple Crown, in the second, a Cardinal, with his hat and scarlet, in the next, all encircled with glory, and sitting in chairs, as at rest. In the lower part of the said window, and in the first pane thereof, a Priest, as is supposed, with the Tabernacle in his hand, in the second pane, Mary Magdalene, with her hair disshevel'd & her box of spikenard in her hand. In the 3rd pane, the Imagery not known. Under the Imagery of the four last mentioned windows, in the upper part, there are these words written as followeth . . . . . Katarine Margarete uxorem ejus, & pro a'iabus Roberte Moryell & Alicie uxoris ejus . . . . . de Hyene & pro a'iabus o'ium hujus . . . Eccle'iæ in Melford, memoriam de bonis præfati Rogeri Bee fene . . . . . vitriate Anno D'ni M° CCCC LX°, and in the lower part of the Fourth window, last mentioned, under the Imagery thereof, there is written . . . . . Rector hujus Eccl'iæ necnon Matildi Hyne in D'ni. Bon. fact.

"The Sixth window, which is the first in the Church, all the former being in the Chancell, hath, in the lesser lights on the top of it, I. H. S. Mercy, R. M. with the Martin's clothmark between, and M. pro Maria, ut prius. Underneath these lights, and in the upper part of the said window, in the first pane, nothing but white glass; the second pane mostly white glass; the third pane, St. Vincent, standing, with a book in his

hand, and his head encircled with glory; having, on one side of his face Sanctæ, and, on the other side, Vincenti. Under the aforesaid 3 panes this inscription remains . . . . . Couper and Mary his wife. . . . . In the lower part of the said window, and in the first pane thereof, a King, with a crown on his head and a sceptre in his hand, and a flower de luce on each side of his head. In the second pane, St. Christopher, as is supposed, sed quære. In the third, Mary Magdalene, with her hair dishevelled, and a box of spikenard in her hand. Under which three pictures there is written, Orate pro animabus . . . . . re Marione ista Ecc'siæ multipliciter decorata est & ornata.

The Seventh window hath, in the lesser lights on the top of it, I. H. S. Mercy, A. M., with the Martin's clothmark between, and M. pro Maria, ut prius. Underneath, in the three upper panes, there are three several pictures of the Blessed Virgin, alike in face and wardrobe. By the face of the first is written Maria, by the face of the second, Alma Dei Genitrix, by the face of the third, Sancta, the rest broken; with this Subscription . . . . Dent, John Clopton, Esq. John Smith, and Roger Smith, this arch did repair of new. In the lower part of the said window, and in the first pane thereof, supposed to be Joseph, ye spoused husband of the Blessed Virgin; in the second, the Virgin herself, with the new born babe in one hand, a sceptre in the other, and a crown upon her head. In the third, supposed to be one of the wise men, having a golden cup in one hand, full of burning incense, and in the other a bundle of myrrh, sed de his quære. Subscribed, Orate pro a'i'abus Joannis Wains, Joha'nis Felt & Abigal uxor eo'ru, fuit optima adjutrix . . . . novam fabricam hujus Ecc'siæ.

"The Eighth window, in the lesser lights nothing; underneath, in the first pane, of the upper greater lights, towards the top, Hic Johannis; under which, is Herod and his wife; under Herod, a woman with an infant in her arms; under his wife, St. John laid along. Historia quære. Under the said prostrated St. John is written S^ctus^ Johannes; and, under that, the soldiers arresting him. In the second pane, St. John in the Wilderness, having over his head these letters, ecce angum, which, probably, should have been ecce agnum. In the third pane, St. John baptizing the Holy Jesus. In the lower part, in the first pane thereof, the soldier with the sword in his hand, and John the Baptist lying in the prison with his head off; underwritten, ^ctus^ Johannes. In the second pane, Herod the Tetrarch, and Herodias his wife, with their servants about them, their daughter kneeling by, presenting a charger with the Baptist's head in it, underwritten, S^tus^ Johannes Baptista. In the third pane, St. John Baptist's Disciples, standing about the trunk of his body, in order to their having been to his buriall. In the middle whereof is written, in letters reversed, S^tus^ Johannes Baptista; and, at the bottom

of the said window, Orate pro animabus Johannes Smith & Margaret & Agnete ux. . . . . .

"The Ninth window, in the lesser lights, in the top, nothing. In the first pane of the upper part, underneath, St. Peter with his key. In the second pane, St. Paul with his sword. In the third pane, St. Andrew with his cross; and, underneath them, Pray for the soules of Robt Colet, Marion, and Margaret, his wives. And in the first pane of the lower part of the said window, St. John with a cup in his left hand; in the second, St. James the Great with staff and his scrip; in the third pane, St. Simon the Zealot with his spectacles on his nose, and a book in his hand; underneath whom there is written, ... of whose goods John Clopton, Thomas Elys, & John Haugh, did this window glase.

"The Tenth window, in the lesser lights, on the top, nothing. In the upper part, underneath those lesser lights, there are three imageries, supposed to be three other Apostles, sed de his quære; and underneath them is written, Pray for the soules of Roger Hoo, Alson, & Elizabeth, his wives; and in the three panes of the lower part of the said window are three more Imageries, the first and last being almost defaced, the middle one wholly remaining, supposed to be all Apostles; under whom is written, Of whose goods John Clopton, Mr. Gyles Dent, and Thomas Elys, did this window glase.

"The Eleventh window, in the lesser lights on the top I. H. S. advanced between two W's at a distance below. In the first pane, in the upper part, beneath these lesser lights, there is St. Katherine crowned, with Sta on one side her face, and Katherina on the other. In the second pane, the imagery defaced. In the third pane, a man holding in one hand a book open, in the other a staff, with a cross on the top of it, by which there is written M^{ca}. underneath which pane is written, Pray for the soul of . . . . . In the first pane of the lower part of the said window, St. Peter with a key in his hand; in the second and third, mitred Bishops with their croziers in their hands. The Subscription, thereunto belonging, defaced.

"The Twelfth window, in one of the lesser lights on the top I. H. S., in another HELP, and, in the first pane beneath, the imagery defaced; in the second, the Blessed Virgin, her babe in her left arm, with a crown on her head, and a sceptre in her right hand; in the third, a Bishop, with his mitre on his head, and a crosier in his left hand. In the lower part, and in the first pane thereof, a King crowned, with his sceptre in one hand and a javelin in the other. In the second pane, St. Cytha, having her head encircled with glory, and on one side of her face, Sta, and on the other, Cytha. In the third pane, a Priest with a wand in his hand, on the left side of whose face there is written Ro'k, and just above his

knee are written other letters, supposed to be Kapball, and underneath the said window, Orate p' a'i'abus Richardi Wawyn . . . . . & Katharine uxor suæ . . . .

"The Thirteenth window, in the lesser lights above, is written, Sit nomen D'ni Benedictum, and under them, in the first pane, Moses, as appears by his horns on his head; in the second pane, Aaron, as appears by his priestly vestments; in the third pane, Saul, as appears by his mantle: sed de his oi'bus quære. In the lower part of the said window, and in the first pane thereof, St. John the Evangelist, and by him is written, St. Johannes Evangelista. In the second pane, St. Peter, and by him is written, S^tus^ Petrus. In the third pane, St. James, and by him is written S^tus^ Jacobus; and under them is written, Orate . . . . his Horset . . . . . & pro ai'abus . . . . . Johannis . . . Roberti . . . . Agnete uxoris.

The Fourteenth window, in the lesser lights nothing. In the first pane of the upper part, beneath those lesser lights, a picture of a man, whose hands, thighs, and legs are naked, and the upper part defaced. In the second, supposed to be King David. In the third, supposed to be King Solomon. In the lower part of the said window, and the first pane, the Blessed Virgin, with our Saviour in her lap, as taken from the cross, with the crown of thorns on his head; in the second pane, Mary Magdalen weeping, sed quære; in the third pane, our Blessed Saviour naked, with his crown of thorns upon his head. The Subscription of both parts defaced.

"The Fifteenth window, in the lesser lights four coats of arms, de quibus quære. In the upper part, beneath these lesser lights, and in the first pane, St. Bernard, with his crozier, and by him is written S^ctus^ Bernardus. In the second pane, our Blessed Saviour, with his scarlet robe, and thorny crown. The third pane, nothing but white glass. At the foot of them is this Subscription, Orate pro bono statu Johannis Pie & Alicie . . . . & . . . statu Johannis Firmin & . . . . . uxoris ejus. In the lower part of the window, and in the first pane, supposed to be Mary Magdalene. In the second pane, nothing but white glass. In the third pane, a Priest. At the bottom of all . . . . . pro vivis & mortuis . . . .

"The Sixteenth window, in the lesser lights, on the top, Nomen est D'ni Benedictum. In the upper part, and in the first pane, underneath these lights, nothing but white glass. In the second pane, a Flower Pot, beset with flowers, imitating such a picture in the thirty-second page of the Virgin Marie's Office, set forth by Pope Pius 5th, the book printed at Antwerp, in the Year 1598. In the third pane, the Blessed Virgin, sitting in a chair, and encircled with this inscription, Ecce Ancilla D'ni fiat mihi. In the lower part of the window, in the first pane, nothing but white glass; in the second, nothing also but white glass. In the third

pane, a Picture of a Man, somewhat defaced, holding in his right hand a book, and in his left hand a staff, with a cross on the top; by his head written S^tus Barthol, sed de illo quære. Underneath subscribed . . . . . Isabella uxor ejus . . .

"The Seventeenth window, in the lesser lights nothing. In the upper part, and in the first pane underneath these lights, St. Edmund the King, with his crown on his head, his sceptre in his right hand, and an arrow in his left; under his feet written S^tus Edmundus. In the second pane, part of an imagery subscribed S^tus Antonius. In the third pane the imagery defaced. In the lower part, and in the first pane, nothing but white glass; in the second pane, Saint Katharine, with her wheel; on the one side of her face written, Sta, and on the other Catherina. In the third pane, an imagery supposed to be Saint Barnabas; on one side of his face B. on the other side, bas, sed de illo quære; underneath which pane is written . . . . . est mor. et pro bono statu Agnet uxor ejus . . . . Johannis et Marione uxor ejus.

"The Eighteenth window, in the lesser lights, on the top, two Priests. In the upper part, and in the three panes, underneath these aforesaid lesser lights, is nothing but white glass. In the lower part, and the first pane, St. Dennis habited, with his crozier in his hand; on one side of his head, Sanctæ, and on the other side Deonisi. In the two other panes, nothing but white glass.

"In the Nineteenth window, which is the window on the south side next the steeple, in the lesser lights, on the top, two Coates of Arms. The rest of the window hath neither imagery nor superscription.

"On the North side of the Church, from the Steeple, Eastward, in the First window, and the upper lesser light, a Coate of Arms. In the third pane, of the upper part of the said window, under those lesser lights, the head, and part of the body, of a woman; all the rest, white glass.

"The Second window, in the lesser lights, a Coat of Arms. In the second pane of the upper part, under those lights, is a Woman; all the rest white glass, or without remark. Underwritten, in a confused method, . . . pro anima Honorabilis Dominæ . . . . Ducissæ; according to Mr. Rice's Brevyary, who took some account of the Church before the late wars, now in the hands of Mr. Robert Torkington, of Brettenham, Suff., it is thus entered. In Fenestra prope Campanile, in summitate Ecclesiæ, is this written, Orate pro a'i'a Honorabilis Principissæ Dom' Elizab' Ducissæ Suffolk. In the said window are these Armes, De la Pole, *azure, a fess between three Leopards' faces, Or;* which impaled France and England, which was the daughter of Richard Plantagenet, Duke of York, sister to King Edward 4th and to Richard 3d; she was wife of John De la Pole, Duke of Suffolk, who died anno 1429. Quære, whether these two first windows have not been con-

founded together. In the lower part of the said second window, in the first pane, there is nothing but white glass; in the second pane, a Woman, with her face turned backward and upward; in the third pane, Howard, in his Coat Armour, kneeling; under whom is written, Johannis Howard Miles.

"The Third window hath, in the lesser upper lights, nothing; and in the three under lights beneath them, nothing but white glass; only at the foot is this inscription, Orate pro bono statu D'ni Druris . . . . ac pro . . . . Domine. In the lower part of the said window, William Clopton, between his two wives, viz. Juditha, daughter of Grey, of Bockenham, and Cockwell, subscribed Juditæ Clopton fil . . . . . Mar[t] Clopton fil . . . Cockwell ux . . .

"The Fourth window, in the upper part of the glass, very much defaced, but represents together . . . . Denham and his wife, in their Coat Armour, having this subscription . . . . bono statu D'ni Denham . . . . D'na uxore sua. *see Weever's Fun. Mon. fol.* 609. In the lower part of the said window, Sir William Clopton and Dame . . . Trussel, his wife; viz. in the first pane, Sir William Clopton, kneeling, and his hands as praying, subscribed W[m] Clopton Miles . . . . In the second pane, Trussel, his wife, underwritten, Francisca Clopton; in the third pane, the glass much defaced, but the picture seems to be Sir William Clopton, kneeling, ut prius, having this subscription, Willielmus Clopton Miles . . .

"The Fifth window, in the upper part, Howard impaling Oxford, in their Coat Armour, under which is written, Orate pro bono statu D'ni Howard ac pro Domina uxore sua; in the lower part thereof, three Cloptons, in effigie, kneeling, subscribed Walterius Clopton Miles, Thomas Clopton Miles, Will'us Clopton de Ashendon Armiger.

"The Sixth window, in the upper part thereof, there are, in their Coat Armours, kneeling, three effigies, whereof two are supposed to be one and the same man, and, in the middle of them, a woman, the wife to the said person; and under them is written, Orate pro bono statu D'ni Thomæ Montgomery Militis, ac pro Dna Dame Phillippe uxore sua; their Coat Armour *gules, a chevron ermin, between three flower de luces, or.* Sir Thomas Montgomery, Knight of the Garter, in Edward 4th's time. *see Weever's Fun. Mon. fol.* 609. In the under part of the said window Sir Thomas Clopton, between his two wives,* one the daughter of Walter Clopton, the other the daughter of . . . . Mylde Arm . . . . bearing, *two rings gemmell sable, upon the upper part of the bend.*

" The Seventh window, in the upper part, the effigies of three Judges, thus subscribed, Pray for the good state of William Howard, Chief Justice of England; and for Richard Picot, and John Haugh, Justices

* The remaining part of this account of the painted windows is from another MS. in a different hand to the former, and appears to be of older date.

of the Law. Howard lived in King Edward the First's time, and the other two in King Edward the Fourth's time. In the lower part, William Clopton, Esq. between his two wives, Drurye and Frances, and underneath the said William is written, W^s. Clopton, Arm. filius et hæres, Thomæ Clopton, Militis; and under the first wife is written, Uxor W^i. Clopton, filia Drury; under the second wife, hæres Elie. Francis.

"The Eighth window, in the upper part, Reinsforth, with his two wives, under whom is written, as followeth—Orate pro bono statu Laurentii Reinsforth, Militis, et Dnæ Hungerford, et Elysabethæ Reinsforth, uxor suaru' et filioru' suor' et filioru' suaru. . . . . Beneath . . . . . .

"The Ninth window, in the upper part, three women in their Coat Armour, having this following inscription—Pray for the Soul of Dame Anne Hay, and specially for Dame Margaret Jeynam, and for the good state of Elysabeth Walgrave; they all three bear *Ermin, a fess sable, between three beehives, or*, the first impaling *Argent, a fess between three lyons' heads erased, or*, the second impayling Walgrave, the third impayling, *Or, on a bend gules, three martletts argent.* In the lower part, two Cloptons in their Coat Armour, and Marrow, the wife of one of them, in the middle.

"The Tenth window, in the upper part is Joslin, in his Lord Mayor's Habit, with Clifford and his wife in their Coat Armour, under whom are written as followeth—Pray for the Soul of Ralf Joslin, twice Mayor of London; and for the good estate of Ben. Clifford, and Dame Elizabeth his wife; the said Elizabeth Clyfford bears *Ermin, three barruletts dancette sable.* In the lower part is Elizabeth Clopton in her Coat Armour, between Gedney and Cavendish, which are supposed to be her two husbands, under whom is written as followeth—Orate p' a'i'a Joannis Gedney, Mayoris Civitatis Londinensis . . . . Roberti Cavendish . . . . . et Elizabethæ, uxoris ejus ac . . . . . armig.

"The Eleventh window, in the upper part is Montgomery and Darcy, and the effigies of two females, viz. Darcy *Argent, two cheffrons azure*, under whom is written, Orate p' bono statu Annæ Montgomerie et p' a'i'abus D'na Elinore Gyvel, Margarette Gyvel de . . . . . orum amicorum suorum. In the lower part are three effigies, Harliston and Alice his wife, and Clopton, under whom is written as followeth—Orate pro a'i'abus Joannis Harlistoni senioris, et Aliciæ uxoris ejus, filiæ Wm Clopton, et pro a'i'a Joannis Harlistoni filius et hæres . . . . .

"The Twelfth window, in the upper part is *Azure, an estoile with six points argent* impaling *Argent, on a fess between three trefoils slipped, gules, an escallop of the field;* and Drury, impaling the last coat. Three effigies, a man between two women, inscribed . . . . . pro statu . . . . armig. et pro D'na Anna uxor ejus et . . . . . per uxoris ejus.

In the lower part three effigies, one of a man, the other two, of women: on the man's coat, *Argent, on a chevron sable, a cross crosslet of the field,* and *Azure, two lyons passant guardant, or,* on the first woman's coat, the same, impaling Clopton. On the second woman, the same, impaling *Argent, a chevron gules, on the upper part, two torteauxes, on the lower part, a mullet gules,* under whom is written, Orate pro anima Joannis Denston, et pro bono statu Catherinæ uxor ejus filiæ . . . . . Clopton Arm. ac Annæ Brent. filiæ et hæredis p'fato Joannis et Catrinæ.

"The Thirteenth window, in the upper part, Peyton, between his two wives, in a Coat Armour, Clopton and Hilton, under whom is written, Orate pro a'i'abus Thomæ Peyton Armig. senior, et Margarettæ et Margarettæ uxor' suarum. Underneath, Rookwood, between his two wives, Hilton and Clopton, in their Coat Armour: Uxor, William Rookwood, Thomæ Rookwood, uxor Thomæ Rookwood, fil. de Hilton, filiæ William Rookwood, filiæ Joannis Clopton.

"The Fourteenth window, in the upper part, three Angells, St. Gabriel, St. Michael, St. Raphael. In the lower part three effigies, Curtior between his two wives, in Coat Armour, uxor Thomæ Curtior, Thomas Curtior, Armiger, Uxor Thomæ Curtior, Arm. filius Joannis Scoynford, filius et hæres Joannis Curtior. Joannis Clopton, Armig.

"The Fifteenth window, in the upper part, S^tus^ Ducius, with his left hand lifted up as praying, S^tus^ Franciscus holding a book open, with both hands, and within the bend of his right arm, a staff advanced, with a cross on the top, Petrus Mille. At their feet, Orate pro anima Elizabethæ Drury et Henrici Hardman . . . . . et Willi. Twaytes . . . . . In the lower part St. George with his red cross on his right arm and in his armour. A Priest with his Censer in his right hand, and a taper in his left, Orate pro, et pro bono statu Joannis Story, et Joannis Stannard, Cleriorum et Benefactorum.

"The Sixteenth window, in the upper part, S^tus^ Andreas, with his cross. The Blessed Virgin, with our Saviour in her lap, as taken from the Cross, with his Crown of Thorns on his head, and the print of the nails in his feet and hands. St. Gyles, with a crosier in his hand, at his feet S^tus^ Ægidus, and under that, Laudes D'ni in æternum cantabo. Orate pro anima Magistri Ejidii Dent, quondam Rectoris hujus Ecclesiæ. In the lower part nothing, being all white glass.

"The Seventeenth window, S^tus^ Oswoldus, S^tus^ Edmundus, S^tus^ Edwardus, under the feet of St. Oswald, a shaven Monk; and under St. Edward, and St. Edmund, two mitred Abbots. Underneath is written, Orate pro anima, Edwardi Hengham, nuper Abbatis de Bury, et pro bono statu, G. Rawlesdon Abbatis, et R'ci. Norton. In the lower part nothing.

"The Eighteenth window, in the upper part, Sta Anna, with a child in

her hand, supposed to be the blessed Virgin, her daughter. The Virgin Mary, with Crown and Sceptre, and her Son, the blessed Jesus, in her arms, St. Elizabeth, with John Baptist her son, in her arms, at their feet, under three Coats of Arms, is written, Elizabethæ Ducissæ Suffocliæ.

Plate 1, represents the whole of the south side of the Church. The ancient Tower has been replaced by a structure, differing greatly in style from the splendid architecture of which the rest of the building partakes. It was erected in 1725; the date appears on the key-stone, over the west door.

Plate 2, a view of the Porch, shewing the architectural character of the Church, more in detail, with the manner in which the inscriptions over the windows, &c. are introduced; they are all composed of flints, carefully inserted in the stone-work.

Plate 3, is a view of the Choir, looking east. The general appearance at this point is striking; no galleries interfere with the beautiful effect of the architecture, the style of which was so well suited to the magnificence and splendour of the ancient service.

The following curious manuscript, by Roger Martin, Esq. of Melford Place, who lived in the time of the Reformation, relates many interesting particulars of the Religious Ceremonies observed at this Church:

" *The State of Melford Church and our Ladie's Chappel at the East end, as I did know it.*

" *Memorand.* At the back of the High Altar, in the said Church, there was a goodly mount, made of one great Tree, and set up to the foot of the window there, carved very artificially, with *The Story of Christ's Passion*, representing the horsemen with their swords, and the footmen, &c. as they used Christ on the Mount of Calvary, all being fair gilt, and lively and beautifully set forth. To cover and keep clean all the which, there were very fair painted boards, made to shut to, which were opened upon high and solemn Feast Days, which then was a very beautiful shew; which painted boards were there set up again in Queen Mary's time. At the north end of the same Altar, there was a goodly gilt Tabernacle, reaching up to the roof of the Chancell, in the which there was one fair large gilt image of *The Holy Trinity*, being Patron of the Church, besides other fair images. The like Tabernacle was at the south end.

" There was also in my Ile,* called Jesus Ile, at the back of the Altar, a table with a crucifix on it, with the two thieves hanging, on every side one, which is in my House decayed, and the same I hope my heires will repaire, and restore again, one day. There was also two fair gilt Tabernacles, from the ground up to the roofe, with a fair *Image of Jesus*, in the Tabernacle at the north end of the Altar, holding a round bawle in his

* See Plate 4, view in the South Aisle, with the Pew of the family of Martin.

hand, signifying, I think, that he containeth the whole round world; and, in the Tabernacle at the south end, there was a fair image of our Blessed Lady, having the afflicted body of her dear son, as he was taken down, off the Cross, lying along in her lapp, the tears, as it were, running down pitifully upon her beautiful cheeks, as it seemed, bedewing the said sweet body of her son, and therefore named *The Image of our Lady of Pitty.*

" *Memorand.* There was a fair Rood Loft, with the Rood, Mary and John, of every side, and with a fair pair of Organs standing thereby; which Loft extended all the breadth of the Church, and on Good Friday a Priest, then standing by the Rood, sang *The Passion.* The side thereof, towards the body of the Church, in twelve partitions in boards, was fair painted with the images of the twelve Apostles.

" All the Roof of the Church was beautified with fair gilt stars. Finally, in the Vestry, where there were many rich Copes and Suites of vestments, there was a fair Press, with fair large doors to shut to, wherein there were made devises to hang on all the Copes, without folding or frumpling of them, with a convenient distance, the one from the other.

" In the Quire, there was a fair painted frame of timber, to be set up about Maunday Thursday, with holes for a number of fair tapers to stand in before the Sepulchre, and to be lighted in service time. Sometimes it was set overthwart the Quire before the High Altar,* the Sepulchre being alwaies placed, and finely garnished, at the north end of the High Altar; between that and Mr. Clopton's little Chappel there, in a vacant place of the wall, I think upon a Tomb of one of his ancestors, the said frame with the tapers, was set near to the steps going up to the said Altar. Lastly, it was used to be set up, all along by Mr. Clopton's Ile, with a door, made to go out of the Rood Loft into it.

" Upon Palm Sunday, the Blessed Sacrament was carryed in Procession about the Church-yard, under a fair Canopy, borne by four Yeomen; the Procession coming to the Church Gate, went westward, and they with the Blessed Sacrament, went eastward; and when the procession came against the door of Mr. Clopton's Ile, they, with the Blessed Sacrament, and with a little bell and singing, approached at the east end of our Ladie's Chappel, at which time a Boy, with a thing in his hand, pointed to it, signifying a Prophet, as I think, sang, standing upon the Tyrret that is on the said Mr. Clopton's Ile doore, *Ecce Rex tuus, venit,* &c.; and then all did kneel down, and then, rising up, went and met the Sacrament, and so then, went singing together, into the Church, and coming near the Porch, a Boy, or one of the Clerks, did cast over among the Boys flowers, and singing cakes, &c.

" On Corpus Christi day, they went likewise with the Blessed Sacra-

* Plate 5, is a view across the Choir; near the Altar, upon the north side, was placed the Sepulchrum Domini, mentioned above. Plate 6, shews the beautiful interior of the Clopton Chapel, with the arch of the tomb, upon which the sepulchre was usually erected.

ment, in Procession about the Church green, in copes; and I think also, they went in Procession, on St. Mark's day, about the said green, with handbells ringing before them, as they did about the bounds of the Town, in Rogation Week, on the Monday, one way, on the Tuesday, another way, and on the Wednesday, another, praying for rain or fair weather, as the time required, having a drinking and a dinner there, upon Munday, being fast day; and Tuesday, being a fish day, they had a breakfast with butter and cheese, &c. at the Parsonage, and a drinking at Mr. Clopton's by Kentwell, at his Manor of Lutons, near the pond in the Park, where there was a little Chappel, I think of St. Anne, for that was their longest perambulacion. Upon Wednesday, being fasting day, they had a drinking at Melford Hall. All the Quire dined there, three times in the year at the least, viz. St. Stephen's Day, Midlent Sunday, and I think, upon Easter Munday.

" On St. James's Day, Mass being sung then by note, and the Organs going in St. James's Chappel, which were brought into my House, with the Clock and Bell, that stood there, and the Organs which stood upon the Rood Loft, that was then a little from the Rood, which Chappel hath been maintained by my ancestors, and therefore I Will, that my heires, when time serve, shall repair, place there, and maintain, all these things again. There were also fair stooles, on either side, such as are in the Church, which were had away, by John King's means, who was Sir William Cordell's Baylif, about which Chappel, there was paled in, round about, a convenient piece of the Green, for one to walk in.

" *Memorand.* On St. James's Even, there was a bonefire, and a tub of ale, and bread then given to the poor, and before my doore, there were made, three other bonefires, viz. on Midsummer Even, on the Even of St. Peter and Paul, when they had the like drinkings, and on St. Thomas's Even, on which, if it fell not on the fish day, they had some long pyes of mutton, and peasecods, set out upon boards, with the aforesaid quantity of bread, and ale; and in all these bonefires, some of the friends and more civil poor neighbours were called in, and sat at the board, with my Grandfather, who had, at the lighting of the bonefires, wax tapers, with balls of wax, yellow and green, set up, all the breadth of the Hall, lighted then, and burning there, before the image of *St. John the Baptist*; and after they were put out, a watch candle was lighted, and set in the midst of the said Hall, upon the pavement, burning all night.

" This was transcribed by Mr. Jonathan Moor, by my order, out of certain papers written by, and belonging to Mr. Roger Martin, of Melford, who died circ. ann. 23d Eliz. 1580. These papers were showed to me, by Mr. Valentine Martin, and were part of the large MS. book, lately wasted. N. B. 12th April, 1692."

The following is copied from another Manuscript, relating entirely to the Furniture and Utensils of the Church, and is, perhaps, the most curious list that has yet been printed in any Work:

CHURCH OF THE HOLY TRINITY, MELFORD, SUFFOLK.

A Note of the Utensils and Furniture belonging to Melford Church, and the Chappel adjoyning, taken, Anno 1529, *and transcribed by me out of a paper Book belonging to Sir Roger Martin, Baronet, this* 30*th day of September,* 1686. *Witness my hand,* NATH. BISBIE.

The Account made by John Dyke and Robert Cawston, Wardens of the Church of Melford, the 11*th day of December, in the year of our Lord God* 1529, *and in the* 21*st year of the reign of King Henry VIII.*

FIRST OF THE PLATE, ORNAMENTS, AND GOODS, BELONGING TO THE SAID CHURCH.

	oz.	dwt.
A Chalice, parcel gilt, weighing	13	0
A Chalice, whole gilt, the gift of Mr. Kerver, late parson of Melford	31	1
A Chalice, parcel gilt, three of the feet broken; belonging to Mr. Clopton's altar	11	0
A Chalice, the gift of Sir Thomas Turret, late priest of Melford, parcel gilt	9	3
A Chalice, the gift of Mawt Barker, belonging to Jesus Altar, parcel gilt	21	3
A Chalice, belonging to Jesus Altar, the gift of Miriam Coort	22	0
A Chalice, the gift of Jone Ellis, belonging to John Hill's altar, parcel gilt	15	0
A Chalice, double gilt, with a quadrant crucifix upon the foot	41½	0
A Chalice, the gift of Mr. John Clopton, double gilt, with his arms upon the foot of the backside	22½	0
A Chalice, the gift of John Mason, parcel gilt	13	0
A Chalice, the gift of John Hill, gilt	20	0
The best Chalice, gilt	133½	0
A Chalice, parcel gilt, which was some time in the keeping of Jeffery Foot	20	0
A Monstrar, to bear in the Blessed Sacrament, the gift of Mr. John Clopton, and Sir John Langham, Knt., and their wives, of silver and gilt, with a crucifix of gold	13	0
A relique of the Pillar that our Saviour Christ was bound to, the gift of Sir William Clopton, Knt., inclosed with silver.		
Two Basons of silver and parcel gilt, the gift of John Hill	132	0
A Silver Pot, the gift of Mother Barrel	32	0
A Pax* of silver, parcel gilt, with a crucifix of iron	10½	0
A Pax, the gift of Robert Jermyn, parcel gilt	13¼	0
A Pax, the gift of Isabel Boolington, parcel gilt	13¾	0
A Cross, with Mary and John, clean gilt	45½	0
A Cross, the gift of Robt. Dyster, silver and gilt	53½	0
A Pix of silver, and parcel gilt	21¾	0
A Chrysmatory of silver, parcel gilt, for oil and cream	22	0
A Little Chrysmatory of silver and enamelled, to bear in the Holy Oil of extreme Unction, which cost 10*s.* 1*d.* above	1	0
A Ship of silver, and parcel gilt, the gift of Foot	9½	0
Another Ship of silver, parcel gilt, the Batchellor's gift	13¼	0
The said Ship was given Anno 1517.		
Two Silver Candlesticks, parcel gilt, the gift of Old John Smith	61	0
A Censer, the gift of Trinity Guild, parcel gilt	33¼	0
Another Censer, the gift of our Lady Guild, parcel gilt	31½	0
Two Cruetts of silver, parcel gilt, the gift of young John Deek	10½	0
Other two Cruetts of silver, parcel gilt, the gift of Mr. Roger Smith	13½	0

* The Pax, a piece of metal with the picture of Jesus Christ upon it, was solemnly tendered to all, at the conclusion of the Mass, to kiss, typical of *the Kiss of Peace.* This ceremony is now universally disused.

Hereafter, specifieth of all such Jewells, with other ornaments, pertaining to Our Lady Chappel, in Melford aforesaid.

First, a Girdle, the gift of Mad. Broke, of silver, and enamelled with ten Barrs, and the Corse is green, weighing with the Corse 12½ oz. Now it is *stolen*.

A Red Girdle, the gift of Mad. Tye, weighing with the Cross 4 oz. Now *stolen*.

Ten Langets of silver, the gift of the said Alice Tye, weighing 1¼ oz. with the strings.

RINGS OF SILVER AND SOME GILT.

Three Rings upon the Apron of Our Lady. Two Little Rings, one shelling another.

Four Little Rings shelled together, in silver.

Upon the said Apron, a spon of silver, which spon was broken, to set in, the stones about our Lady.

An Ouch of gold, and enamelled, with one stone in the midst of it, with three perls about it.

A Pair of Beads, of Coral, with the Pater Noster of silver, and upon the same Beads one piece of Coral, closed in silver, and one buckle of silver.

A Pair of small Jett Beads, with a Button of silver and gilt, for the Crede, and upon the same Beads be twenty-three small round beads of silver.

A Stone, enclosed with silver, and gilt, with the Trinity graven on the backside.

A Lyon, or Lebard, parcel gilt, with a chain to the same.

A Piece of Corall, closed in silver, the gift of Alice Tye.

A Buckle, with ten Stones, set in the same.

A Buckle of silver and gilt, with thirteen square chequers upon it.

A Buckle, with three stones in it, and three are out.

An Agnus Dei, enclosed in silver and gilt.

Two other, like hoops, with either of them four branches upon them, of silver.

Ten other small buckles, whereof four be silver, and I suppose the other is none.

Upon the said Apron eleven grants. One stone closed in cloath. In small pence, 21*d*. ob. A little Stone closed in silver. Sum of the weight of all these Jewells weighing with the Apron 22 oz.

COATS BELONGING TO OUR LADY.

First, a Coat for the good days, of cloth of tissue, bordered with white; and for her son, another of the same, in like case.

A Coat of crimson velvet, and another for her son, in like case.

A Coat of white damask, and another for her son, in like case, bordered about with green velvet.

An Altar Cloth of white branched damask of the same, bordered with green velvet.

A Vestment of green satin. Another Vestment of white fustian.

A printed Mass-book. Two Corporasses.

COPES AND VESTMENTS BELONGING TO MELFORD CHURCH,

As hereafter followeth:

First, the best Cope of cloth of tissue, the gift of Simond Smith.

Another Cope of cloth of tissue, the gift of Robert Hayward.

A Cope of red velvet, branched with gold, with the suit of the same, called the Best Suit.

A Cope of blue velvet, branched with gold, with a suit of the same.

A Cope of red velvet, with a suit of the same, called Cokket's Suit.

A Cope of red silk, for Good Friday, with the vestment of the same.

A Cope of crimson velvet, the gift of Will. Deek, and Margery, his wife.

The Suit of the same, the gift of Mrs. Nonnells of London.

A Suit of white branched damask, with two Copes to the same.

A Suit, overworn, of black damask, with the Cope to the same.
Two Quire Copes of blue sattin.
A Cope of blue velvet, with starrs.
A Vestment of red velvet, the gift of John Hills's wife, with the name of Jesus in many places, written in gold, of the same. Belonging to John Hills's Altar.
Two old Quire Copes.
A Vestment of cloth of Bawdkin, with birds, called the Sunday Vestment.
A Vestment of red sarsnet, the gift of Miriam Court, belonging to Jesus Altar.
A red Vestment, with green in the midst, the gift of Sir Thomas Turret, Priest, which by his Will, must be in keeping of Mr. Martins Priest, and to be used by his Priest, and kept in the Coffer standing in Jesus Ile, which Coffer, or Hutch, was of the said Sir Thomas's Gift. Belonging to Jesus Altar.
A Chasuble and two Tunicles of red silk, with birds, whereof the Albs be in decay. *Now, amended.*
Thirteen single Chasubles, with some of their Albs in decay.
A Cope of green velvet, with a suit of the same, the gift of Jone Foot, widow, in the year of our Lord God 1516.

ALTAR CLOATHS.

Two Altar Cloths of tissue and crimson velvet, the gift of John Smith.
An Altar Cloth of white damask in our Lady Chappel, of the said John Smith's gift.
An Altar Cloth, the gift of Thomas Ellis and Roger Fuller, of Cloth of Bawdkyn.
An Altar Cloth, of blew damask, with garters upon the same Cloth, the gift of Mr. John Clopton, with all such cloths of silk as belongeth to the Sepulchre.
An Altar Cloth of silk, with *blew* birds, bordered with blew velvet and blew worsted, the which was made of the old cloth for to bear over the Sacrament.

MASS BOOKS PERTEINING TO YE CHURCH.

First, Two Mass Books belonging to the High Altar.
A Mass Book, called Jesus Mass Book.
A Mass Book, the gift of John Hill.
A Book, the gift of Mr. Roger Smith and Rich. Butler.
A Mass Book, the gift of Mr. Thomas Kerver, late Parson of Melford.
Two old Mass Books, one at St. James's Chappel, and the other in the Church.
A Mass Book, in print, belonging to Our Lady's Chappel.
A Mass Book, called The Red Mass Book, with many relicks on the same, adorned with jewells and stones.

ANTIPHONERS OF THE SAID CHURCH.

A great Cowcher, the gift of Mr. Roger Smith.
A great Cowcher, lying before the Parish Priest.
A great Antiphoner, lying upon the north side of the Quire, before Jesus Priest, the gift of Sir Thomas Turret, Priest.
Three other Antiphoners, lying within the said Quire, with two old Portuasses.

GRAILS.

Ten Grails, with one old Graile.
A Written Book of parchment for Priests to study upon, lying in our Lady Chappel, the gift of Sir John Jent, Priest.

PROCESSIONERS.

Nine Processioners, all written.
A Processionary, the gift of Sir Robt. Barret, Priest.
Three Manuals, one written and two in print.

Two old Martolages.
One Hymnal noted, in paper, the gift of Sir Richard Dodington, Priest.
An old Ordinal.
One Hymnal printed, the gift of Sir Edw. Tirrel, Joh. Hill's priest.
A Processioner, printed, the gift of Will. King.

ALTAR CLOATHS BELONGING TO YE CHURCH.

First, Three Altar Cloths for every day, the gift of Jone Foot, widow.
Ten Good Altar Cloaths, whereof the three best be the gift of John Foot.
Twenty-two Altar Cloths, which are simple.
Two Good Altar Cloths belonging to our Lady Chappel.
One Altar Cloth of diaper, given to the High Altar by Mrs. Chester, 1544. In another handwriting.
First, Ten Towels of diaper, good.
Four Towels of plain cloth.

CORPORASSES.

First, Ten principal Corporasses, of which five, one was of the gift of Mr. John Clopton, and another of the gift of my Lady Clopton; the third, the gift of Mrs. Court; the fourth, the gift of Mrs. Catharine Foxmere; the fifth, the gift of Mrs. Jane Clopton.
One Corporas belonging to St. Ann's Altar.
Another Corporas to Jesus Altar.
Another Corporas to John Hill's Altar.
Another Corporas to St. Edmund's Altar.
Two Corporasses belonging to the Altar of our Lady Chappel.
A Cloth of blue silk to bear over the Sacrament, with Chalices of gold embroidered thereon, the gift of Robt. Miller.
Two Corporasses, with their cloths of crimson velvet, embroidered with gold.
A Corporas Case, with the Resurrection upon it, embroidered with Images of gold inwardly.
All these belong to the High Altar.
Other Corporasses in the custody of the Chantry Priest.

COVERLETS.

First, a Coverlet of linnen and woollen, for the Herse, the gift of Jone Jent.
A Pall Cloak, very simple.
Four Cloths, to lay upon the Altar, of black buckram.
An old Coverlet, of linen and woollen, which serves to pluck before the Cross, on Palm Sunday.

LATTYN PERTAINING TO THE CHURCH.

Two Great Candlesticks.
Two Second Candlesticks, lately bought, which are called Secondans.
Two Small Candlesticks to the High Altar.
Two Small Candlesticks to Jesus Altar, both of Lattyn.
A Candlestick of Lattin, with ten branches, standing before the Image of Jesus.
A Candlestick.
A Candlestick, ten branches, before St. Ann.
A Candlestick, with three branches, belonging to the Trinity; and now the said Candlestick standeth before the Image of St. Nicholas.
A Candlestick with ten branches, standing before the High Altar.

Two little pretty Candlesticks of Lattin, belonging to John Hill's Altar.
A Candlestick of Lattin, with ten branches, now in the Vestry.
A Candlestick of Lattin, with three branches, now in the Vestry.

HOLY WATER PAILES OF LATTIN.

Two Holy Water Pails of Lattin, with one Holy Water stick of Lattin.

BASONS AND EWER.

Two Basons and one Ewer of Lattin.
To the blessed Sacrament belong two Canopy Cloths.
Two Great Lectornes of Lattin in the Quire, whereof two of the feet be broken.
One Censer of copper and gilt.
One Ewer of pewter.
A Ladder, the gift of Giles Ellis, standing at the steeple door.
Three Cross Staves, twain good and one simple.

CHESTS.

A Great Chest, upon the Vestry Cellar, with two great locks to the same, of iron, the gift of Mr. Clopton. *Which two great locks broken by the thieves, Jan.* 13, 1531, *qua die spoliata fuit ista ecclesia Melfordiensis.*
Another chest upon the said soler, with one lock.
Another plain Hutch there, with one lock.
One simple Chest, in the Vestry beneath.
Another Chest in the said Vestry.
Another Chest in the said Vestry, with an old Chest, to lay in Copes, all in the keeping of the Sexton.
At Jesus Altar, a Chest, the gift of Sir Thomas Turret, priest.
Another Chest, at the Quire door, and now in the Vestry.
In our Lady's Chappel, two old Chests in decay.
Another Hutch, in St. Ann's Chappel.

CROSSES.

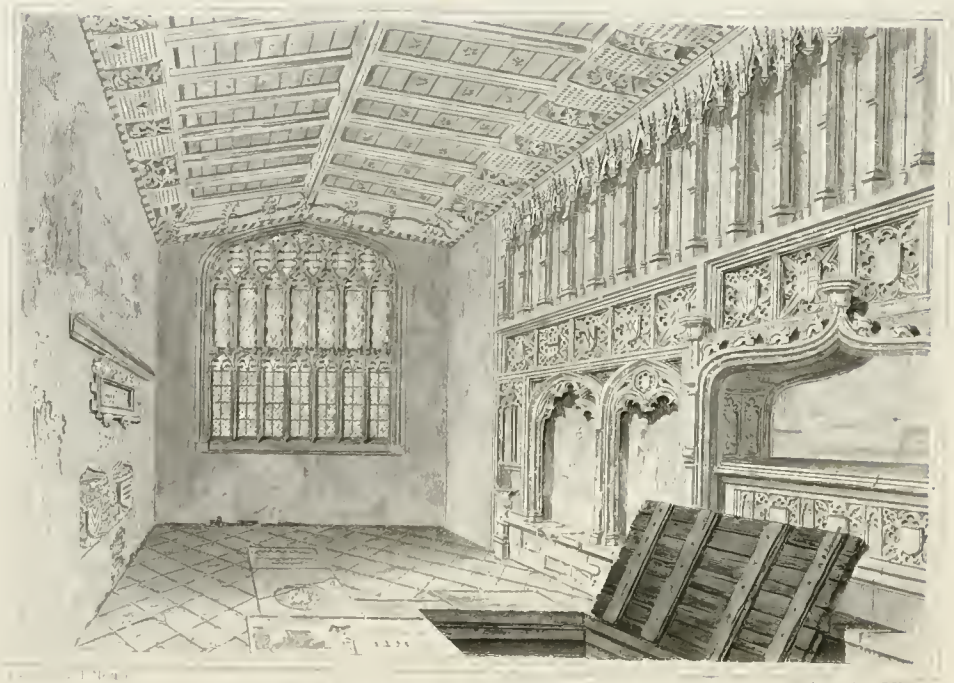
A Cross, of copper and gilt, for the week days.
A simple Cross, without ye feet

CROSS CLOATHS.

A Cross Cloth, of silk, the gift of Mr. Roger Martin.
Another Cross Cloth, the gift of Mr. Skern, some time Parson of Melford.
Three other Cross Cloths, simple, with one simple Cross Cloth of silk, with three cross staves.
A Cross Cloth of silk, the Batchellor's gift, 1530, which cost 11s. 8*d*.
Two streamers of silk, one the Batchellor's gift, the other of Corpus Christi Guild.
Three Banner Cloths, the gift of the Guild of our Lady, Corpus Christi, and St. Peter.
A Coffer, the gift of Sir Will. Hodson.
Two Candlesticks of Lattin, standing at the said Altar.
In the Vestry, two short Ladders.
In the Church-house, a Table of beech, the gift of Mr. Roger Martin.
Two other Tables lying in the Mole, with one Forme.
One Forme in our Lady Chappel, the gift of John Fuller.
In the Church, two Lanterns, to go with a Visitation, and one of them is in decay.
In the Church-house is another Forme.
At the High Altar, one simple Altar Cloth hanging before the said Altar, for every day.
One for Lent, with whips and with angels.
Before the Image of the Trinity, at the High Altar, one white Cloth.

A Cloth of Adam and Eve, to draw before the High Altar, in time of Lent, called The Veil.
Before our Lady, one cloth of blue.
At Jesus Altar, an Altar Cloth painted, the gift of Maid Aleyn of Bury.
To the said Altar, a Cloth for Lent, painted about with whips and Angels.
One Cloth, before the Image of Jesus, white.
Afore our Lady of pyte, at the said Altar, a painted Cloth.
At St. Ann's Altar, a stained Altar Cloth, for every day.
At the said Altar, two Cloths, stained with flowers.
Afore St. Ann, one Cloth, white.
Afore St. Leonard, one Cloth, white.
At John Hill's Altar, one simple stained Cloth.
Over the said Altar is a good stained Cloth of the Trinity, the gift of Robt. Colett.
At St. Edmund's Altar is a painted Cloth of St. Michael and our Lady.
Three long Cloths hanging before the Rood Loft, stained, or painted, with the dawnce of Powlis.
A Cloth hanging before the Rood, called The Veil, very simple.
One Cloth, with a vallon, before the Image of St. Saviour, white.
A Cloth, the gift of Jone Foot, hanging before the Rood Loft, with three small white napkins.
Before St. John the Baptist, a white Cloth, with a vallon.
Afore St. John the Evangelist, a stained Cloth.
Before St. Peter, a new white Cloth.
Before St. Anthony, a stained Cloth, with part of the Mount.
Two other little Cloths, hanging upon two Tabernacles.
Before St. James, a white Cloth.
Before St. Catharine, a white Cloth.
Before St. Margaret, a stained Cloth.
Before Mary Magdalen, a Cloth.
Before St. Edmund, a little Cloth.
Before St. Sythe, a white Cloth.
Before St. George, two drawn Curtains, stained.
Before St. Thomas, a simple Cloth.
Before the Image of St. Christopher, one Cloth, white.
Before the Images of St. Andrew and St. Loy, one Cloth, white.
Three other simple Cloths, to cast about divers Saints in the Church, some of them stained, and some other, to the sum of thirteen Cloths.
In our Lady Chappel, an Altar Cloth, stained.
A black buckram Cloth, upon the Altar.
A stained Cloth, hanging before the said Altar.
A Cloth, before our Lady Tabernacle.
Another Cloth on the other side, before the other Tabernacle, white, and both Cloths the gift of John Barker of Acton.
Altar Cloths of sattin, of Brydges in Panes, and with flowers, and a little Image of Jesus in the midst of the said Cloth, which Mother Thresser, otherwise called Clementi Thressor, widow, bequeathed and gave to the said Altar of Jesus, which cost 31*s.* 8*d.* Anno D'ni, 1526.
Two Altar Cloths, white, the gift of the brothers of our Lady Guild, in the year of our Lord God 1529.

Mem. April 6, 1541. There was given to the Church of Melford, two stained Cloths, whereof the one hangeth towards Mr. Martin's Ile, and the other to be used about the Sepulchre at Easter time, and also a red Coverlet for a fore Cloth to the High Altar. *This latter sentence is written in another hand.*



Between two of the windows in the north aisle, within the wall, is inserted a curious tablet of alabaster, representing *the Offering of the Magi;* it is two feet long, by one foot and a half high, sculptured in basso relievo, beautifully executed. The Virgin is reclining upon a couch, with the infant Christ standing in her lap, behind the Virgin is a female figure, perhaps intended for Elizabeth. The three Kings are each presenting an offering; he who is nearest to Jesus Christ, holds in his left hand a globular vase, while with his right he salutes the new-born infant.

On the south side of the altar is a large and curious monument to the memory of Sir William Cordell, Knt., of Melford Hall, Speaker of the House of Commons, and Master of the Rolls, in the time of Philip and Mary, and Queen Elizabeth, who married Mary, the daughter of Richard Clopton, Esq. of Fore Hall. His arms are *Or, a chevron ermine between three griffins' heads erased gules.* Upon the monument, which is shewn in Plate III., is the following inscription :—

" Hic Gulielmus habet requiem Cordellus, avito
Stemmate vir clarus, clarior ingenio.
In studiis primos consumpsit fortiter annos,
Mox et causarum strenuus Actor erat;
Tanta illi Doctrina inerat facundia tanta,
Ut Parliamenti publica lingua foret;
Postea factus Eques, Reginæ Arcana Mariæ
Consilia et Patriæ grande subibat onus.
Factus et est Custos Rotulorum : urgente senecta
In Christo moriens cœpit ad astra viam,
Pauperibus largus, victum, vestemq. ministrans,
Insuper Hospitii condidit ille Domum :
Hunc sensit Princeps, sensit Respublica tota
Esse virum meritis & pietate gravem,
Vir pius & justus, quem non a transite recti,
Sive odium poterat flectere, sive metus,
Qui quod pollicitus fuerat servavit et idem
Qui vitare malos novit amare bonos.
Firmus Amicitiæ Cultor; convictor amœnus,
Candidus & vitæ factus ad omne decus;
Nec dubium est, qui sic vixit vitamq. reliquit,
Quin nunc cœlicolos spiritus interagat."

Plate VI. The Clopton Chapel, or Chantry, upon the north side of the Chancel, is one of the most interesting portions of the building. On the right is seen the piscina, near which was the altar for the officiating priests, and the stalls, or seats, for their occasional accommodation during the Mass, which was offered up for the souls of the deceased. In front is also seen the entrance to the vault, above which is the sepulchral monument of John Clopton, Esq. of Kentwell Hall, Sheriff of this County in 1451, and who died in 1497. The arch is open to the Chancel,

and the slab was always used on Good Friday, for the raising of the Sepulchre, as mentioned in Mr. Martin's Manuscript, which has been previously transcribed. Over this Monument and the Stalls, is a series of tabernacled Niches. But what is most curious, is the richly embellished roof of oak, somewhat flat, the beams or rafters of which are painted of a bright red colour, while the panelled surface between each is of a delicate azure, studded with golden stars. Upon the rafters are painted a number of small labels, inscribed Jhu Mercy, and Ora Mercy, alternately; between them, against the cornice, is a succession of shields, blazoned with the arms of Clopton, viz. *sable, a bend ermine between two cottises, dancette, or,* impaling the Arms of the various matches of the family. Below these shields is a wide scroll, commencing from an extended hand at one end, and continuing all round the chapel, containing a very long genealogical inscription, in black letter, partly obliterated. The walls appear also to have been nearly covered with Scriptural legends, the whole extremely curious and interesting, as a specimen of the magnificent decoration anciently applied to a sepulchral chapel.

Saint Gregory's Church,

SUDBURY, SUFFOLK;

PERPETUAL CURATE.

THE REVEREND H. W. WILKINSON, A.M.

THE town of Sudbury is situated upon the Stour, a considerable river, which forms the southern boundary of the county, and consists of three parishes, All Saints', St. Gregory's, and St. Peter's. It was in this town that Simon, Archbishop of Canterbury, in the reign of Richard II. was born. The east end of the Church of St. Gregory, built by that Prelate, is prominent in our view, Plate I. which is taken from the south side; the edifice is large, and comprises a nave, north and south aisles, with a chancel: at the west end is an embattled Tower. The Chapel on the south side, is called St. Anne's Chapel, and is now the property of the Carter family. It contains two large raised tombs, covered with marble slabs. Over one of them is a mural monument for Thomas Carter, with an English inscription, which records his Benefactions to the Church and the Poor. On one side of the tomb below this Monument, is the following singular inscription.

Hâc solitariâ cellâ
A doloribus et procellis mundi,
Tutæ reconduntur reliquiæ. Thoæ. Carter, gen.
Marmore contiguo à dextris memorati,
Qui 12mo. Maii Anno Salutis 1706
Ætatis suæ 68vo. natalis æterni 1mo.
De hâc vitâ (ita speramus) migravit in Cœlum
Bonus refertis operibus.
Vir nominis reverâ colendi probis ornatus moribus
Ætate hâc Opiniosissimâ fide intemeratus.
Ob amplissima beneficia Ecclesiæ et Pauperibus collatus.
In posterum omnibus meritè celebrandus.

Viator
Mirum referam
Quo die afflavit animam prædictus Thos. Carter
Acûs foramen transivit CAMELUS SUDBURIENSIS
Vade
Et sis dives si tu fac similiter
Vale.

At the east end of the north aisle is the Vestry, in which is still preserved the head of Simon Sudbury, who was buried here; the magnificent tomb erected to his memory in Canterbury Cathedral being only a Cenotaph. The dried flesh remains upon the bones of the skull, which is placed in a grated recess, and on the falling door or flap, is a parchment, with an account of the Archbishop, written in an old hand, as follows:—

"The head of Simon Theobald, who was born at Sudbury, and thence called Simon of

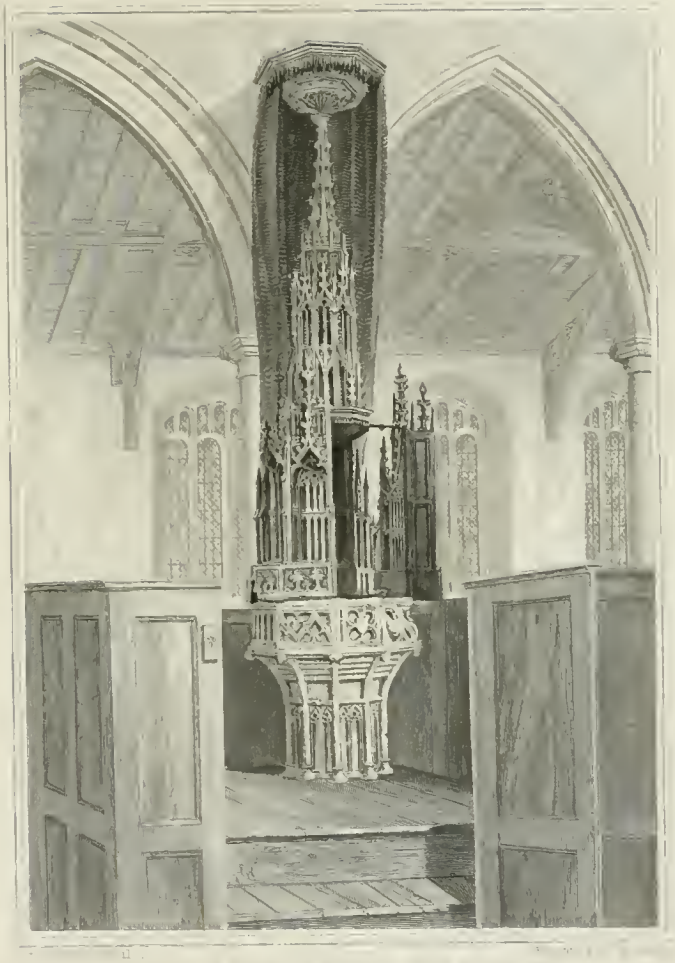
Sudbury; he was sent when but a youth into foreign parts to study the civil law, where he was made Doctor; he visited most of the Universities in France, and was made Chaplain to Pope Innocent, and Auditor of his Rota, a Judge of the Romish court. By the interest of the Pope he was made Chancellor of Salisbury in the year 1361. He was afterwards Bishop of London, and in the year 1374, he was translated to the See of Canterbury, and made Chancellor of England. While be was Bishop of London, he built the upper end of St. Gregorie's Church at Sudbury, and where his father's house stood he erected a college of secular priests, and endowed it with the yearly revenue of one hundred and twenty-two pounds, eighteen shillings, and was at length barbarously beheaded upon Tower-hill in London, by the rabble in Wat Tyler's rebellion in the reign of Richard II. 1322.

The general effect of the interior of this Church is fine. Some fragments of the painted glass with which it appears the windows were formerly adorned still remain in various parts. In the journal of William Dowsing, the parliamentary visitor, appointed under a warrant from the Earl of Manchester for demolishing the superstitious pictures and ornaments of Churches within this county in 1643 and 1644, is the following entry, "Gregory Parish, 9th January, we brake down ten mighty great angels in glass, in all eighty." Against the westernmost pillar, on the north side of the Church is the very curious octagonal and ancient Baptismal font represented in Plate 2; the cover in wood of rich workmanship is heightened by painting and gilding, and is probably of the date of Henry the Sixth's reign. The lower compartment opens like a closet, when the ceremony is performed. It rises in arches and pinnacles to a canopy, whence the whole is screened from the dust by a dark blue curtain. The Font is of stone, and appears to be of much earlier date than its ornamented cover. The roof is of oak, and near the chancel end some original tracery remains, with a series of angels on the string course. Three of the bosses in the north Aisle are carved, viz. 1. The Virgin, within a wreath or garland. 2. A Shield, bearing a Boar passant, within a border engrailed. 3. A Tortile Oak Branch.

The Altar is very plain, having only the monogram I. H. S. in the centre, and over the decalogue cherubim heads. Against the north wall of the Aisle is an elegant monument sculptured by John Bacon, junior, thus inscribed:—

Joannis Newman, A.M. Parochiæ, in hoc comitatu, parvæ Cornearth dictæ, nuper Rectoris, mortalis esse desit Augusti die 10, A.D. 1814, annus natus 67. Non minus integritate vitæ, quam singulare benevolentia, notus qualis autem erat in amicorum cognatorumque pectoribus, non in caduca marmore inscriptum superest. In eodem depositum est tumulo quod quid fuit mortale Priscillæ et Joannis Gibbon, supra dicti, uxoris et filii, illa obiit Novembris die 20, A.D. 1803, annos natu 47, hic Februarii 1, A.D. 1805, Annus natus 22.

Under this monument are three tombs, covered with large black marble slabs, in memory of members of the family of Warner, 1697, &c. Also one for the Carter family, dated 1688. Close to the slabs is a very large stone, thirteen feet long by six feet wide, with indents of brasses, but which has long been deprived of the plates.



Drawn by J.P. Neale

Engraved by J. Le Keux

CROYDON CHURCH

The Church of St. John the Baptist,

CROYDON, SURREY;

VICAR,

THE REV. J. C. LOCKWOOD, M. A.

The magnificent Palace of the Primate of all England procured celebrity to this town, in very early periods of history. The Archbishops of Canterbury have possessed the manor from the time of the Norman Conquest, and Croydon was the place of their occasional retirement, when those Prelates enjoyed their utmost plenitude of power, and the enormous revenues which enabled them almost to equal royalty itself, in the splendour of their establishment, and in the profusion of their hospitality. The Church, from the earliest time, was appropriated to the Archbishopric, and to the munificence of successive Prelates the present building doubtless owes its existence. The ancient Palace, no longer belonging to the archbishops of Canterbury, is now in a state of great dilapidation, and is inhabited by Messrs. Starey, Bleachers, &c.; but the Church still retains its primary appearance, and has been selected for the attention of our readers as one of the finest and most interesting examples of Ecclesiastical architecture in this county. It stands at the bottom of the town, contiguous to the site of the Palace, a portion of which was added to the Church-yard, about the year 1808.

Plate 1.—The exterior view, represents the north side of the Church, which consists of a spacious nave, north and south aisles, and chancel, extending in length 130 feet. The tower at the west end, is very lofty, and exceedingly well-proportioned, the decorations are chaste and simple, and are more striking from the justness of their disposition, than from their exuberance. This portion of the edifice, judging from the shields bearing the arms of Abp. Chichele, which occupy the spandrils of the arch of entrance, was erected by that Prelate, at the very time that the pointed style had attained its utmost perfection. The Tower is built of flint and stone, and contains a fine peal of eight bells, and a clock. It rises to the height of four stories, and with the exception of the very fine mullioned window over the door, the lower divisions, which derive support from buttresses, are not much ornamented; the chief decoration being reserved for the summit, where the buttresses terminate in

octangular turrets, surmounted by crocketted pinnacles, bearing gilded vanes; at the south-east corner is the Saint's bell, a position usually assigned to it in the Tower.

This handsome Tower underwent a thorough repair some years ago, when those parts of the sculptural ornament, which had suffered from the devastation of time, were judiciously restored with Roman Cement. It is recorded by the following inscription over the door:

THIS TOWER REPAIRED IN 1807 AND 1808, WILLIAM BROWN AND JOHN PHILLIPSON, CHURCHWARDENS.

Both on the north and south side is a Porch of entrance: that on the north bears the arms of Archbishop Courtenay, who may be supposed to have erected a portion of the Church in the reign of Richard II.

The Chancel, properly so called, has been restored in good taste, which is denoted by the following inscription at the east end. "This Chancel end was repaired and beautified by Alexander Caldcleugh, Esq. in the year 1808." St. Nicholas', or the Bishop's Chapel, at the east end of the South Aisle, was repaired in 1815, and St. Mary's, or Heron's Chapel, at the east end of the North Aisle, was repaired in 1817.

The interior of this Church, vide Plate 2, embracing the view of the Nave and Chancel, presents a most noble appearance; the Nave is separated from the Aisles on either side by light clustered columns, supporting pointed arches: towards the east end, near the Pulpit, is a column of white marble, with an inscription written by Glover, the author of Leonidas, in memory of Philippa Bourdieu, who died 24th June, 1780, æt. 50. A marble tablet, under the above, records the death of James Bourdieu, Esq. of Coombe, in this county, 3d Nov. 1802, æt. 90. On the wall between the Nave and the Chancel, is a column of white marble, supporting a funereal urn, in memory of Anne, wife of John Bourdieu, of Golden-square, London, who died 23d March, 1798, æt 31.

The Organ, over the western entrance, was built by Avery, in 1794, who always considered it as his greatest work. Some additions and improvements to this instrument were afterwards made by Elliot, and in its present state it may justly be deemed a perfect specimen of the art. The Font in Heron's Chapel, of an octagon form, has been lately restored, after having been laid aside for some time; it is probably coeval with the church; the quatrefoil panels on its sides are filled with roses, in one is a lion's head.

In the Chancel were formerly twelve ancient wooden stalls, of curious workmanship, which were removed to afford space for above a hundred children of the School of Industry, who now have seats here. On the south side of the Altar is the large and handsome monument of Edmund Grindall, Archbishop of Canterbury, born in 1519, at Hensingham, a small village in Cumberland. Under the patronage of Cecil, he attained

Drawn by J P Neale

Engraved by J Le Keux

CROYDON CHURCH.

Pl 3

[illegible] WARHAM & ARCHBISHOP SHELDON

[illegible]RY

successively the sees of London, York, and Canterbury: in 1582, he retired to Croydon where he died, July 6, 1583. Upon the tomb are represented his arms, viz. *Quarterly, or and azure, a cross quartered, ermine and or, between four peahens, collared and counterchanged,* impaled with some of his ecclesiastical dignities.

On the north wall of the Chancel are tombs to John Pynsent, Esq. Prothonotary, ob. 20th August, 1668; arms, *gules on a chevron engrailed, three mullets argent.* And to Maister Henry Mill, and Eliz. his wife, ob. 1575. In the middle of the chancel is a marble slab, inlaid with brass, bearing this inscription :—" Hic jacet Egidius Seymer, qui obiit xxii die Decemis Anno Dni. MCCCCXXX. cujus aie propicietur Deus.

Plate 3 represents the Chantry, dedicated to St. Nicholas, now called the Bishop's Chapel, at the east end of the South Aisle; this Chapel appears to have been founded about the year 1450, by Richard Weldon, Esq. and Elizabeth his wife, in whose family the presentation of the incumbent continued, until its dissolution, in the first year of the reign of King Edward VI.; notwithstanding which, it is always said to have been founded for the repose of the soul of John Stafford, Bishop of Bath and Wells, who, after Chichele's death, was translated to the See of Canterbury; and for William Oliver, Vicar of this Church, who probably gave some lands to the Chantry for the support of the officiating Priest, the total income of whom was 14*l.* 14*s.*

The three very handsome monuments of Whitgift, Warham, and Sheldon, shewn in the Engraving, are upon the south side of the Bishop's Chapel, the centre Tomb is the most ancient; the inscriptions, as well as the portraitures, of brass inlaid, have been sacrilegiously torn from it, leaving it in some degree uncertain for whom it was erected, but from the style, and from the armorial bearings with which it is adorned, may be presumed to commemorate Thomas Warham, Esq., the father of the Archbishop of Canterbury of that name, who died at his seat at Haling House, near this town, in 1478, and by will ordered his body to be buried in St. Nicholas' Chantry, before the image of our Lady of Pity, bequeathing legacies for masses, &c. with a distribution of torches to be used at his Month's Mind, at which time it was usual to have the funeral sermon preached. The Haling estate was afterwards exchanged by Archbishop Warham with Henry VIII. for other lands. The tomb is inserted in the wall, and is adorned upon its base with three shields of arms, within quatrefoils, viz. 1. *Gules, a fess or, in chief a goat's head couped argent, attired of the second, in base three escallop shells of the third,* for Warham. 2. Warham, quartering *party per pale two bars.* 3. *Two bars as before.* Over the tomb is raised an obtusely pointed arch, flanked by small angular pillars, and surmounted by an ornamented cornice, or moulding, the foliage upon which

is finely sculptured. The soffit of the arch is divided into trefoil-headed panels, with small quatrefoils at regular distances. At the back of the recess are the indents of figures of a man and a woman, with labels issuing out of their mouths. Above the whole are three shields, one in the centre and one on each pillar, corresponding in their heraldic bearings with those on the basement: over the centre shield is a helmet and mantling, but the crest is now broken off.

The costly monument on the side towards the east is that of John Whitgift, Archbishop of Canterbury, who died at Lambeth Palace, Feb. 28, 1604. His funeral, which took place on the 27th of March following, was attended by the Earl of Worcester and the Lord Zouche, who bore the pall, and Dr. Babington, Bishop of Worcester, who preached the funeral sermon.

The monument of this much celebrated character is remarkable as the exact counterpart of that of his immediate predecessor, Archbishop Grindal, who lies entombed on the south side of the altar, and both of them very nearly resemble the sepulchral memorial of John Lord Russel, in St. Edmund's Chapel, Westminster Abbey. The archbishop is here represented upon a sarcophagus, in his clerical robes, with his hands raised, as in prayer. The figure has been repainted, but in a very coarse unfeeling manner, doing no credit to the workman employed, who, to judge from this specimen, was selected from the lowest grade. The sarcophagus is placed within an arched recess, the spandrils of which are sculptured with female figures, bearing wreaths of laurel and branches of palm. At the ends of the tomb are Corinthian columns supporting an enriched entablature surmounted by three shields of arms; the centre is the largest, and bears the arms of the archbishopric of Canterbury, impaling, *Argent, on a cross fleury sable, five bezants,* for Whitgift. The shield on the dexter side bears the arms of the bishopric of Worcester, impaling Whitgift; and on the sinister shield is the arms of the Deanery of Canterbury, impaling those of Whitgift. The soffit of the arch, under which the figure reposes, is panelled, with roses in the centre of each. At the back are two genii, one bearing a spade, the other a torch, emblems of mortality, and holding a tablet within a frame, with the following inscription upon it, written by his Grace's chaplain:

POST TENEBRAS SPERO LUCEM.

Whitgifta Eborum Grimsbeia ad littora nomen
Whitgifta emisit felix hoc nomine Grimsbei.
Hinc natus, non natus ad hanc mox mittitur hospes
Londinum: inde novam te, Cantabrigia matrem
Insequitur, supraque fidem suavi ubere crescit.
Petro fit socius Pembro. Triadique magister
Fitque matri, Cathedræque Professor utrique
E Cathedra Lincolna suum petit esse Decanum,

Mox Wigorn petit esse suum, fit Episcopus illic:
Propræses Patriæ, quo nunquam acceptior alter.
Post annos plus sex summum petit Anglia patrem;
Plus quam bis denos fuit Archiepiscopus annos
Charior Elizæ dubium est an Regi Jacobo.
Consul utrique fuit—Sis tu, Croidona testis
Pauperibus quam charus erat, queis nobile struxit
Hospitium, puerisque scholam, dotemque reliquit.
Cœlibis hæc vitæ soboles quæ nota per annos
Septuaginta duos nullo enumerabitur ævo.
Invidia hæc cernens moritur; Patientia vincens
Ad summum evecto æternum dat lumen honori."

In a compartment below the above, are the following lines:

" Magna Senatoris sunt nomina, pondera et æqua
Nominibus, quem non utraque juncta premunt?
Præsulis accedat si summum nomen ad ista
Pondera quis ferat, aut perferat illa diu?
Pax vivo grata est, mens recti conscia pacem
Fert animo, hæc mortem non metuisse dedit.
Mors requiem membris, animæ cœlestia donat
Gaudia; sic potuit vincere qui patitur.

Gratia non miro si fit divina Johannis
Qui jacet hic, solus credito gratus erat.
Nec magis immerito Whitgiftus dicitur idem;
Candor in eloquio, pectore candor erat.
Candida pauperibus posuit loca, candida musis;
E terris moriens candida dona tulit."

The other tomb represented upon this plate is a most sumptuous pile to the memory of Archbishop Sheldon, who died in the Palace here, November 9, 1677, in the 80th year of his age, and was buried in this Church by his own particular directions. The general appearance of this monument, which is much admired for the excellence of the execution, exhibits a great want of taste in the violent contrast of black and white in the material of which it is composed, but which was undoubtedly adopted to increase the general effect, and display the superior workmanship, principally in white marble, to the best advantage. The black marble Altar Tomb, which forms the base of this Monument, is accordingly panelled with white marble, most beautifully sculptured with the sad emblems of mortality, human skulls and bones, apparently heaped together with remorseless indifference, the osteology is indeed uncommonly fine: upon a large slab is a most exquisite statue of Sheldon himself, in his Archiepiscopal vestments, reclining upon his left arm, with his mitre on his head, and his crozier in his right hand. There is a wonderful grace in the composition and character of this figure, and the execution has been remarked as most admirable. The head of the Archbishop is really quite a masterpiece of sculpture. This fine monument has been

unjustly ascribed to foreigners, but is entirely the performance of Joseph Latham, the city mason, of whom no other works are known.

The Monument rises to a considerable height above the principal figure, and is surmounted by a funereal urn, flaming. Underneath are two Genii, supporting the arms of the Archbishopric of Canterbury, impaling, *argent, on a chevron gules, three sheldrakes of the first, on a canton of the second, a rose of the last*, for Sheldon: under it his motto, FORTITER ET SUAVITER, and at the back, within a guideron tablet of white marble, is the following inscription :—

"Hic jacet Gilbertus Sheldon, Antiqua Sheldoniorum familia, in Agro Staffordiensi natus, Oxonii bonis literis eruditus, S. Stæ Theologiæ Doctor insignis; Coll. Omnium Animarum Custos, prudens, fidelis, Academiæ Cancellarius munificentissimus, Regii Oratorii, Clericus Car. 1mo B'mo Martyri Charissimus, sub Serenissimo R. Carolo 2ndo MDCLX. magno illo Instaurationis Anno, Sacelli Palatini Decanus, Londiniensis Episcopus; MDCLXII. in Secretioris Concilii ordinem cooptatus; MDCLXIII. ad dignitatis Archiepiscopalis apicem evectus. Vir omnibus negotiis par, omnibus titulis superior, in rebus adversis magnus, in prosperis bonus, utriusque Fortunæ Dominus; Pauperum Parens, Literatorum Patronus, Ecclesiæ Stator. De tanto viro parva dicere non expedit; multa non opus est; norunt Præsentes, Posteri vix credent: Octogenarius Animam piam et Cœlo maturam Deo reddidit V. Id Novembris, MDCLXVII.

At the end of the Archbishop's Monument is a marble slab to the memory of Sir Joseph Sheldon, Knt., the eldest son of Ralph Sheldon, Esq., who was the eldest brother of Gilbert, Archbishop of Canterbury. He died 16th August, 1681, æt. 50. Under a slab in front is buried Daniel Sheldon, Esq., son of the above Ralph, who died 14th February, 1698, æt. 65, and Judith his daughter, who died Dec. 6th, 1725, æt. 47. Another slab covers the body of Roger Sheldon, Esq., son of Ralph, the elder brother of the Archbishop. He died unmarried, May 30, 1710, æt. 71.

There are also marble slabs in this Chantry for Abp. Wake, Potter, and Herring. The first, now concealed by a Pew, bears this inscription :

"Depositum Gulielmi Wake, Archiepiscopi Cantuarieusis, qui obiit XXIV. Januarii Anno Dom. MDCCXXXVI. ætatis suæ LXXIX. et Etheldredæ, uxoris ejus, quæ obiit XI. Aprilis, MDCCXXXV. ætatis suæ LXII."

The slab which covers the remains of Potter is also concealed by the erection of pews in this part of the Church; but a neat marble tablet is now affixed on the wall, nearly opposite Sheldon's Monument, and is thus inscribed :—

"Beneath are deposited the remains of the Most Reverend John Potter, D. D., Archbishop of Canterbury, who died October X. MDCCXLVII., in the LXXIV. year of his age."

Another slab records—

"Here lieth the body of the Most Reverend Thomas Herring, Archbishop of Canterbury, who died March 13, 1757, aged 64."

There were also the following sepulchral brasses in slabs of marble:— Elizabeth, daughter of John Kynge, and Clementi his wife, who died 17th November, A.D. 1589, æt. 21.

Richard Yeoman, Farmer, of Waddon Courte, ob. 26th December, 1590, æt. 90; and Thomas Yeomans, ob. April 1st, 1602.

Another, with figures of Thomas Walshe of Croydon, Gent., and Katherine his wife, daughter of William Butler of Tyes, in Sussex, Gent.; he died 30th August, 1690.

Against the east wall of St. Nicholas', or the Bishop's Chapel, is a monument of marble, with a kneeling figure at a prie dieu, inscribed with these words, " Ossa Michaelis sunt hic sita Murgatroida, da pia posteritâs, ut vere quiete cubent." On a black marble tablet beneath is a long inscription in Latin, by which it appears that he was Steward and Secretary to Archbishop Whitgift, and died 3rd April, 1608, æt. 56.

Under it is another tomb for Elizabeth Bradbury, daughter to William Whitgift of Clavering in Essex, second brother to the Archbishop, who died 26th June, 1612, æt. 38.

And a black marble slab under Whitgift's tomb, records the memory of Lady Elizabeth Gresham, late wife of Sir William Gresham, Knt., who died 9th December, 1632, and lieth here interred, the marble was here placed by her only daughter, H. G.

The other Chantry Chapel, at the east end of the North Aisle, and dedicated to the Virgin Mary, called Heron's Chapel, is said to have been founded by Sir Reginald de Cobham, Lord Cobham, of Sterborough Castle, in this county, for the repose of his soul, that of his wife Joan, the daughter of Maurice de Berkeley; those of his children, and of all Christian people; the presentation of the priest was at the same time vested in twelve of the principal inhabitants of Croydon: the first chaplain that occurs in the register of Archbishop Arundel, is John Parke, in the year 1402.

Sir Reginald Cobham had a principal command in the English Army at the Battles of Cressy and Poitiers, in the time of Edward III., in whose reign he was summoned to Parliament as a Baron.

Under a small raised tomb, in this Aisle, was buried Elye Daveye, Citizen and Merchant of London, who died 4th December, 1445; he founded an alms-house for seven poor people in Croydon.

This part of the Church, now generally known by the name of Heron's Chapel, is so called from a large monument against the north wall, ascended by three steps, representing a man in armour kneeling at a desk, on which is a book opened; he is attended by his five sons: his wife in the same manner, is attended by eight daughters; and the following is the inscription: " Tumulus Nicholai Herone, Equitis, sepulti, primo die septem, 1566.

There is also a slab to the memory of Marmaduke Wyvel, Esq., se-

cond son to Sir Marmaduke Wyvel, of Constable-Burton, Knt. and Bart., who died 20th August, 1623, æt. 58; and to Marmaduke Wyvel, Esq., second son to Sir M. Wyvel, Bart., who died 2nd January, 1678, æt. 86.

The town of Croydon is in Walliugton Hundred, ten miles from London, pleasantly situated in the neighbourhood of Bansted Downs. At the entrance of the town is an hospital, founded and endowed by Archbishop Whitgift, for a warden and decayed house-keepers of Croydon and Lambeth parishes, with a school for boys and girls, and a house for the master, who is required to be a clergyman. Institutions of this nature arose upon the dissolution of monasteries, in the grants of property to which, the support of the poor was frequently made a condition; this hospital of the Holy Trinity is one of many instances of the benevolence and humanity of Whitgift, who was the third Archbishop of Canterbury after the Reformation. The building was commenced in the year 1596, and wholly completed about 1602 Never having been rebuilt, it still retains the architectural character of that interesting period of our history —the reign of Queen Elizabeth. At the west end of the Chapel is preserved a very fine portrait of the founder, inscribed in gold letters, with the following expressive lines:—

Feci quod potui; potui quod, Christe, dedisti;
Improba fac melius, si potes, Invidia:
Has Triadi Sanctæ primo qui struxerat ædes,
Illius en veram Præsulis effigiem.

Church of the Holy Trinity,

STRATFORD-UPON-AVON, WARWICKSHIRE;

VICAR,

THE REV. JAMES DAVENPORT, D. D.

THE town of Stratford-upon-Avon, illustrious in British topography as the birth-place of SHAKSPEARE, is situated on the south-western border of the county of Warwick, on a gentle ascent from the banks of the Avon, which rises in a small spring at Naseby, in Northamptonshire; and continuing its meandering course in a south-westerly direction, approaches Stratford in a wide and proudly-swelling stream, unequalled in any other part of its course. The town is distant eight miles south-west from Warwick, and ninety-four miles north-west from London. The Church stands at its south-eastern extremity, from which it is approached by a paved walk, under an avenue of lime-trees, which have been made to form a complete arcade.

This Church was originally a Rectory, in the patronage of the Bishops of Worcester, in whose diocese it is situate; and was purchased in the tenth year of Edward III., anno 1337, of Simon Montacute, the then Bishop, by John de Stratford, Archbishop of Canterbury, and presented to the chantry which he had previously founded in the Chapel of St. Thomas the Martyr, adjoining the south aisle of the Church, which aisle he had rebuilt at his own expense. The chantry consisted of five priests, of whom the warden and sub-warden were perpetual, while the others were elected and removed at the warden's pleasure. Many privileges and immunities were procured for it, by the Archbishop, from Edward III.; and the founder, with other benevolent persons, settled various revenues upon it, arising from property in Stratford and other places. In the year 1353, Ralph de Stratford, Bishop of London, and nephew of the Archbishop, erected a large substantial mansion of stone, afterwards called the College, adjoining to the western side of the Church-yard, as a residence for the priests.

To the workmen engaged in this building, consisting of ten carpenters, and ten masons, with their servants, special protection was granted by the King's letters patent, until the edifice should be finished. An ample charter, with many additional privileges, was granted to the priests by Henry V., in the first year of his reign; and at some period in the reign of that monarch, it acquired the title of a *Collegiate Church*, for, in the first year of Henry VI. anno 1423, Richard Praty, afterwards Bishop

of Chichester, was appointed warden, by the style of 'Dean of the Collegiate Church.' Thomas Balsall, D. D. who was appointed Dean in 1465, rebuilt the beautiful choir of the Church, as it now exists; and dying in 1491, was succeeded by Ralph Collingwode, D. D. and Dean of Lichfield; who, desirous of giving full effect to the work commenced by his predecessor, instituted, with the assent of Sylvester Gygles, then Bishop of Worcester, four boy choristers, nominated and admitted by the warden, to be daily assisting in the celebration of divine service in the Church, and for whose maintenance he conveyed to the foundation certain lands in Stratford, Drayton, and Binton, all in Warwickshire.

The College had not long been thus completed and endowed, when the celebrated Valor Ecclesiasticus was made, in 1535, by order of Henry VIII.; in which it was valued, together with the Church, at the annual sum of 128*l.* 9*s.* 1*d.*; and in the survey taken at the suppression, in 1546, their value was certified at nearly the same amount. On the dissolution of the College, the Church was erected into a Vicarage, with the jurisdiction of a peculiar; and it continued in the gift of the succeeding Bishops of Worcester, as lords of the Manor of Stratford, until the third year of Edward VI., when Nicholas Heath, at that time Bishop, sold it to John Dudley, Earl of Warwick, afterwards Duke of Northumberland, upon whose attainder by Queen Mary, it came to the crown, and was presented to by the succeeding Lords of the Manor. The Duchess of Dorset is at present the Patroness.

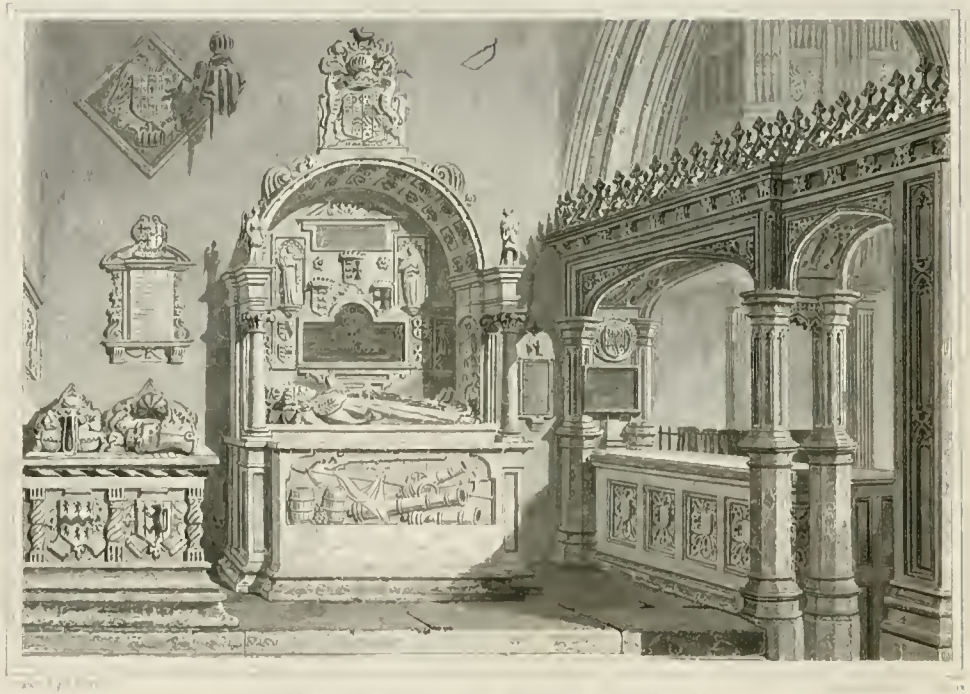
Stratford Church is a cruciform structure, consisting of a nave and side aisles, a transept or cross aisle, and a chancel or choir; with a tower rising from the centre of the cross. The precise period of its erection has not been recorded; Leland conjectures that it occupies the site of an ancient monastery, which appears to have existed here three centuries prior to the Norman invasion, and he states as a supposition, that it was rebuilt by Archbishop Stratford. Camden, in his Britannia, explicitly affirms, that it was erected by that prelate; but Dugdale says, that the south aisle only was built by him, and refers it, though erroneously, to the time of the Conqueror.

The avenue of trees leading to the Church from the town, terminates at the north entrance into the nave, which consists of a handsome porch, buttressed and embattled, and apparently of a later date than the adjoining aisle. Above the door is a pointed window, which is now covered with a tablet commemorating the paving of the avenue, but which formerly gave light to a small room over the porch, the entrance to which is by a staircase in the north aisle. This room, it is probable, was the muniment or record chamber. The nave is a noble structure, supported on each side by six pointed arches, which rise from hexagonal columns: above these the sides are divided into twelve compartments, forming twelve clerestory pointed windows. The principal entrance into this part of the Church is at the west end,

Drawn by J. T. Neale

Engraved by J. Le K[illegible]

STRATFORD [illegible] VON CHURCH



under a deeply-recessed pointed arch, over which are three conjoined niches, crowned by elegant and lofty canopies. Above is the great western window, which is nearly equal in width to the nave itself, and is beautifully divided by mullions and tracery. The features of this western part of the Church are correctly depicted in Plate I. Under the great window is the font, a large fluted vase of blue marble, placed there at the commencement of the last century. The nave terminates at the western arch of the tower, which is now occupied by the organ, built by Thomas Swarebrick about the year 1728, and provided for this Church by subscription. In the space beneath the organ-loft there were formerly two altars; one on the north side dedicated to the Holy Trinity, and the other on the south consecrated to the service of St. Peter and St. Paul. A third altar formerly existed in this Church, dedicated to St. Andrew, but its situation is unknown. The roof of the nave was formerly surrounded by ornamented battlements, enriched by pinnacles; which were taken down in 1764, and rebuilt in a very inferior style.

At the eastern extremity of the north aisle was a chapel dedicated to the Virgin Mary, which was used by the brotherhood of the Holy Cross, founded at Stratford in 1269, by whom this aisle was repaired in the reign of Henry V. The three steps which led to the altar still remain. The chapel is now wholly occupied by monuments, principally of the Clopton family, who derive their surname from the manor and mansion-house of Clopton in the parish of Stratford, of which they have continued in possession for upwards of five hundred years. The most ancient monument, of which Plate III. gives an accurate delineation, is on the south side of this aisle; it consists of an altar-tomb, beneath an obtusely-pointed arch richly decorated, and sustained by four elegant octagonal pillars. The tomb itself is constructed of freestone, and is ornamented with pannels inclosing shields. It is covered by a large slab of marble, without either effigy or inscription; but it is believed to be a cenotaph commemorating Sir Hugh Clopton, who was Lord Mayor of London in 1492. On the opposite side of the chapel is another raised monument, also represented in Plate III., sustaining two recumbent figures in white marble, of William Clopton, Esq., who died in 1592, and Anne his wife, who died in 1596. He is represented in armour, his head reclining on a crested helmet; and has his sword and gauntlets by his side, and a lion at his feet.

Between the monuments just described, as likewise shewn in the same Plate, is another in memory of George Carew, Earl of Totness, and Baron of Clopton, and Joice his Countess, who was eldest daughter of the above-named William Clopton, Esq. Under a spacious ornamented arch, supported by Corinthian columns, are their figures in alabaster, painted to resemble life. The Earl is represented in armour, over which is his mantle of estate; he has a coronet on his head, and a lion couchant at his feet. The front of the tomb is of white marble, sculptured with

warlike engines and insignia, emblematical of the Earl's office as Master General of the Ordnance to Queen Elizabeth. Over the arch, on a large escutcheon, are his armorial bearings, with their quarterings. Within the arch are the three following inscriptions:

" Thomas Staffordvs, strenvvs militvm dvctor, in Hibernia, et merito svo, eqves avratvs; serenissimis Magnæ Britaniæ Regibvs Jacobo et Carolo, eorvmq. conivgibvs, Annæ et Henriettæ-Mariæ, ob fidelem præstitam operam inter domesticos charvs, quia cvm illvstri comite ejvsq. conivge div familiariter vixit, hic pariter reqviescere volvit, donec Christi redemptoris voce, ad æternam gloriam indvendam, vna cvm trivmphati beatorvm cœlis resvscitabitvr svperstitib'—valedixit ano. ab exhibito in carne Messia svpra millesimv' .... sexcentess. postqvam omnibvs notis gratis annos vixisset ....."

D. O. M.

et memoriæ sacrvm,

Qvi in spem imortalitatis, mortales hic deposvit exvvias, GEORGIVS CAREW; antiqvissima, nobillissimaq. ortvs prosapiæ, eadem scilicet mascvla stirpe qva illvstrissimæ Giraldinorvm in Hibernia, et Windesoriensivm in Anglia, familiæ, a Carew Castro in Agro Pembrochiensi, cognomen sortitvs est. Ab inevnte ætate bellicis stvdiis invtritvs, ordines in Hibernia adhvc ivvenis contra rebellem Desmoniæ comitem primvm dvxit. Postea Elizabethæ fœlicissimæ memoriæ reginæ, in eodem regno, consiliarivs, et tormentorvm bellicorvm præfectvs fvit; qvo etiam mvnere, in variis expeditionibvs, in illa præsertim longe celeberrima, qva Gades Hispaniæ expvgnatæ svnt, anno M.D.XCVI. fœliciter perfvnctvs est. Demvm, cvm Hibernia vniversa domesticæ rebellionis et Hispanicæ invasionis incendio flagraret, Momoniæ præfectus, per integrvm triennivm contra hostes, tam internos qvam externos, mvlta fortiter fideliterq. gessit. Tandem in Angliam revocatvs a Jacobo Magnæ Britanniæ Rege, ad Baronis de Clopton dignitatem evectvs, Annæ Reginæ procamerarivs et thesavrarivs, tormentorvm bellicorvm per totam Angliam Præfectus, Garnseiæ insviæ gvbernator constitvtvs, et in secretioris consilii senatvm cooptatvs est. Jacobo deinde ad cœlestem patriam evocato; Carolo filio vsq. adeo charus fvit, vt inter alia non vvlgaria benevoli, affectvs indicia, ab eo Comitis de Totnes honore solenni investitvra exornatus fverit. Tantus vir, natalivm splendore illvstris, belli et pacis artibvs ornatissimvs, magnos honores propria virtvte consecvtus, cvm ad plenam et advltam senectvtem pervenisset, pie, placideq. animam deo creatori reddidit, Londini, in ædibus Sabavdiæ; anno dominicæ incarnationis, jvxta Anglicanam compvtationem, M.DC.XXIX, Die Martii xxvij. Vixit annos lxxiii. menses fere decem.

Joisia Clopton, cvivs effigies, hic cernitvr, ex antiqva Cloptonorvm familia, filia primogenita et hæres, ex semisse, Gvlielmi Clopton de Clopton armigeri, conivx mœstissima viri charissimi, et optime meriti (cum quo vixit annos XLIX) memoriæ pariter ac svæ, in spem fœlicissimæ resvrrectionis monumentu. hoc, pro svpremo mvnere, non sine lachrimis, consecravit. Illa vixit annos 78, et 14°. die Februar: obiit, ano. dni. incarnat. M.DC. 36."

Sir Thomas Stafford is said to have been a natural son of the Earl of Totness, to whom, when President of Munster, he was secretary, and whose *Pacata Hibernia* he published, after its author's decease. He was gentleman usher to Queen Henrietta Maria; and he appears to

have enjoyed a very intimate friendship with the great Earl of Cork. He desired to be buried near his intimate friends, the Earl and Countess of Totness; but his wish seems not to have been complied with, for the blanks in the inscription, which, as well as those for his friends, appears to have been written by himself, were never filled up with the time of his death; nor is there any entry of his burial in the church register. He survived both the Earl and the Countess.

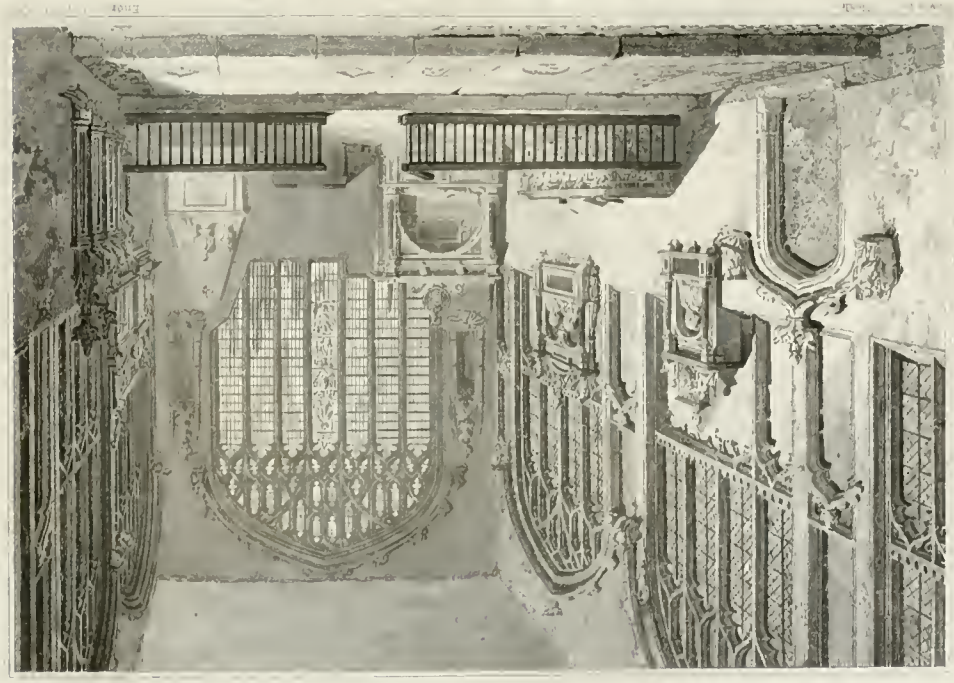
"Of the life and actions of the Earl of Totness," observes Mr. Wheler, from whose History of, and Guide to Stratford-upon-Avon, our materials for this account of the Church have principally been derived, "a better account in a compressed form cannot be given, than from the second inscription on the monument, [as above] which is a vigorous and animated composition. He was descended from a most ancient and noble lineage, (in the male line of the illustrious family of the Fitz-Geralds, in Ireland, and the Windsors, in England,) who originally derived their surname from Carew Castle, in Pembrokeshire. From his youth he was bred to the study of the art of war, and very early in life obtained the command of the army in Ireland, against the rebellious Earl of Desmond. By Queen Elizabeth, he was made a Privy Counsellor, and Master of the Ordnance in that kingdom, under whom he was a fortunate commander in several expeditions; especially in that memorable one when the Spaniards were driven from Cadiz in the year 1596: and when Ireland was inflamed by domestic rebellion, and the Spanish invasion, as Governor of Munster for the space of three years, he bravely and successfully defended that unhappy country against its enemies, internal and foreign. Being at length recalled into England, he was advanced by King James to the dignity of Baron of Clopton, and made vice-chamberlain and treasurer to Anne his Queen; Master of the Ordnance throughout England, Governor of the Island of Guernsey, and a member of the Privy Council. By Charles the First he was no less esteemed; and among other not common proofs of his regard, he was by him solemnly invested with the dignity of Earl of Totness. Upon such a man, illustrious by the splendour of his birth, and adorned with qualities that rendered him so serviceable to his country in war and peace, were bestowed these honours, the just reward of his virtues. He died without issue, the 27th of March, 1629, in the 74th year of his age; to whose memory, his sorrowful wife, with whom he lived forty-nine years, erected this monument, as her last gift to the memory of the best of husbands and of men. She died upon the 14th of February, 1636, aged 78."

On a small tablet affixed to the wall, between the monument of the Earl and Countess of Totness, and that presumed to be Sir Hugh Clopton's, is represented a woman kneeling at a desk, in commemoration of Amy Smith, who was for forty years waiting gentlewoman to the Countess. The inscription is as follows:

" Heere lyeth interred ye. body of Mris. Amy Smith, who (being abovt ye. age of 60 yeares, and a maide,) departed this life, at Nonsvch in Svrrey, the 13th day of Sep. Ao. dni. 1626. She attended vpon the Right Hohle Joyce, Ladie Carew, Covntesse of Totnes, as her waiting gentlewoman, ye. space of 40 years together. Being very desirovs in her life tyme, that after her death she might be laide in this Chvrch of Stratford, where her lady ye. sayd Covntesse also herselfe intended to he bvried ; and accordinglie to fvlfill her request, & for her so long trew and faithfvl servise, ye. saide Right Hoble Covntesse, as an evident toaken of her affection towards her, not onely cavsed her body to he brovght from Nonsvch heither, & here honorably bvryed, bvt also did cavse this monvment and svperscription to be erected, in a gratefull memorie of her, whom she had fovn so good a servant."

Against the east wall is the monument of Sir Edward Walker, Knt. Garter King at Arms, one of those faithful royalists who suffered so much in the cause of the unhappy Charles. His fidelity was rewarded, after the Restoration, by the above dignity: he died suddenly at Whitehall, on the 20th of February, 1676, aged 65. There are other monuments in memory of various branches of the Clopton family.

The south aisle as represented in Plate II., is strengthened with buttresses, terminating in foliaged pinnacles; and at the south-western angle is a circular staircase, which has the appearance, externally, of an octagonal embattled tower. This aisle was built by John de Stratford, in the early part of the fourteenth century. At the east end he erected a Chapel, which he dedicated to St. Thomas a Becket, the ascent to the altar of which still remains, and near it, in the south wall, are three vacant canopied niches. Upon the front of the central canopy is sculptured a Pelican, feeding her young with the blood from her breast, symbolical of the Passion of Christ. Against the eastern wall of this aisle is a large monument to the memory of Sir Reginald Forster, Bart., and Dame Mary, his wife, daughter of Edward Nash, Esq., of East Greenwich, in Kent. The transept, according to Dugdale, was erected towards the close of the fifteenth century, by the executors of Sir Hugh Clopton; but as its architectural characters resemble those of the Tower, which is certainly of much greater antiquity than that period, it was most probably only repaired by them. Until 1773, the southern extremity of the transept was used as the sacristy, but a small brick building was then erected for that purpose, in a tasteless style, against the eastern side of the transept, and the southern wall of the chancel. The most ancient of the monuments in the transept is at the south end, against the western wall. It consists of a raised altar-tomb, within an arch, and rudely sculptured, over which are four inscriptions, now almost obliterated. The first is in the Hebrew language, being the twenty-first verse of the first chapter of Job, expressive of the iustability of human affairs. The second inscription is in Greek; it states that the earth and this tomb cover the corporeal part of the deceased, and that the heavens possess his spirit and soul. The third and fourth inscriptions are as follows:



" Hic nvtritvs erat, natvs, nvnc hic jacet Hillvs
Hicqve magistratvs fama ter munere fvnctvs,
Cvmqve bonos annos vixisset septvaginta
Ad terram corpvs, sed mens migravit ad astra.

Heare borne, heare lived, heare died, and bvried heare,
Lieth Richarde Hil, thrise bailif of this Borrow;
Too matrones of good fame, he married in Godes feare,
And now releast in joi, he reasts from worldlie sorrow.
Heare lieth intombd the corps of Richarde Hill,
A Woollen Draper beeing in his time,
Whose virtves live, whose fame dooth florish stil,
Thovgh hee desolved be to dvst and slime.
A mirror he, and parterne mai be made,
For svch as shall svckcead him in that trade;
He did not vse to sweare, to glose, eather faigne,
His brother to defravde in barganinge;
Hee woold not strive to get excessive gaine
In ani cloath or other kinde of thinge:
His servant, S. I. this trveth can testifie,
A witness that beheld it with mi eie."

The tomb does not bear any date, but it appears from the register, that Mr. Richard Hill, Alderman, was buried on the 17th of December, 1593. In the transept, likewise, among many other monuments of no particular interest, is a memorial to Mr. Nathaniel Mason, an attorney of Stratford, the inscription of which, in not inelegant Latin, was composed by Somervile the poet.

The chancel, the eastern part of which is represented in Plate IV., is the most beautiful as well as the most perfect division of this Church, and was erected between the years 1465 and 1491, by Thomas Balsall, D. D., who then held the office of Dean. It is separated from the transept by an oaken screen, which originally formed a part of the ancient rood-loft; and which was glazed in the year 1813. Five large ornamented windows on each side, give light to the chancel; they were formerly decorated with painted glass, the remains of which were taken out in the year 1790, and transferred to the centre of the great eastern window, where they still remain, though in a very confused state. On each side of the eastern window is a niche, boldly finished in the Florid style of pointed architecture. In the south wall, near the altar, are three similar niches, conjoined, in which were placed the *concessus*, or seats, for the priests officiating at mass; and immediately adjoining them is the *piscina*. These objects are all shewn in the Plate. On each side of the chancel is a range of stalls belonging to the ancient choir, remarkable for the grotesque carvings which ornament the lower part of each seat.

Erected against the north wall, within the communion rail, is a curious altar-tomb, of alabaster, to the memory of Dean Balsall, who died in

1491. The front is divided into five compartments, in each of which is sculptured some remarkable event in the history of our Saviour: 1st. The Flagellation; 2nd. The Leading to the Crucifixion; 3rd. The Crucifixion; 4th. The Entombment; 5th. The Resurrection. At the west end are two niches, in one of which is the figure of a saint, and in the other are three figures of doubtful appropriation. At the east end are likewise two niches, one containing the figure of a saint, and the other three figures, one of which appears to represent St. James. This tomb, which has formerly been painted, is seven feet six inches in length, by about three feet six inches in height, and is covered by a slab of marble, in which an engraved brass figure of Dean Balsall, and an inscription, were originally inlaid, but have been long since torn away. The letters t. b. the initials of his name, and ihu, carved in stone, still remain in several places. Against the eastern wall of the chancel is a monument, in memory of John Combe, Esq., the subject of a well-known satirical epitaph, ascribed to Shakspeare; he died on the 10th of July, 1614.

On the north wall, near the tomb of Dean Balsall, and elevated about five feet from the pavement, over the spot which enshrines his remains, is the monument of WILLIAM SHAKSPEARE, likewise depicted in Plate IV. A bust represents the immortal bard in the attitude of poetic inspiration, with a pen in his right hand, a cushion before him, and his left hand resting on a scroll. It is placed under an arch and entablature, supported by Corinthian columns of black marble, with gilded bases and capitals. This bust was originally painted to resemble life; the eyes being of a light hazel, and the hair and beard auburn. The dress consisted of a scarlet doublet, over which was a loose black gown without sleeves; the upper part of the cushion before him was green, and the lower part crimson, with gilt tassels. In the year 1748, the monument was repaired, and the bust carefully repainted, the expenses being defrayed by the receipts arising from the performance of Othello, in the Old Town Hall, on the 9th of September, 1746; the play was performed by a company under the management of Mr. John Ward, the grandfather of Messrs. J. and C. Kemble, and of Mrs. Siddons, a notice of whom will be found in our account of Leominster Church, where he was buried. In 1793, the bust, as well as the two figures on each side of the arms, was painted white, at the request of the late Mr. Malone; an act of barbarous taste, which was severely satirized in an epigram, written in the *album* kept in the chancel, and which has often been repeated. Above the entablature, and surmounted by a death's head, are the Poet's armorial bearings; viz. or, on a bend sable, a tilting spear of the first, point upwards headed argent:—crest, upon an esquire's helmet, a falcon rising, argent, supporting a spear in pale or.

On each side of the sort of pier containing the arms, is a figure of a

child in a sitting posture; that on the right holds a spade, and that on the left, whose eyes are closed, an inverted torch, with his right hand resting on a skull. Under the bust, between the bases of the columns, are the following inscriptions:

Iudicio Pylivm, genio Socratem, arte Maronem,
Terra tegit, Populus mæret, Olympvs habet.

Stay passenger, why goest thov by so fast,
Read, if thou canst, whom envious death hath plast
Within this monvment, Shakspeare, with whome
Qvick Nature dide; whose name doth deck ys. tombe
Far more then cost; sith all yt. he hath writt,
Leaves living art, bvt page to serve his witt.
Obiit Ano. Doi. 1616. Ætatis 53, Die 23. Ap.

Below the monument, upon the stone covering the Poet's grave, are the subjoined curious lines, said to have been written by himself:

Good frend for Jesvs sake forbeare,
To digg the dvst enclosed heare;
Bleste be ye. man yt. spares thes stones,
And cvrst be he yt. moves my bones.

It has been presumed from the imprecation in these lines, and from some passages in Hamlet, and in Romeo and Juliet, that Shakspeare held in great horror the custom of removing bones from the grave to the charnel-house; he might perhaps have been witness of the practice in this Church, and in viewing the immense pile of human bones deposited in the charnel-house, which we shall presently describe, might have apprehended that his own relics would eventually be added to them. They have however remained undisturbed.

Considerable discussion has taken place respecting the authenticity of the bust in Shakspeare's monument, as a portrait of the Poet; but on a review of the circumstances attending its history and erection, it seems most probable that it may be relied upon as an accurate representation of our Bard: it was probably erected at the charge of his son-in-law, Dr. Hall, a learned and skilful physician; and some verses addressed to the Poet's memory by Leonard Digges, which are among the few tributes of that kind prefixed to the first folio edition of his plays, prove it to have been erected within seven years after his decease.

Mr. Wheler, in his Guide to Stratford, has discussed the probability of this bust's having been sculptured by Thomas Stanton, who carved the monumental busts of Richard and Judith Combe, likewise in the chancel; and who is also conjectured to have executed the monument of Lord Totness, already described. The probable conclusion is, that it was sculptured by him: and as the similarity of style observable in the two monuments indicates them to have been the works of the same artist, the strong resemblance which the figure of Lord Totness bears to the

paintings of that nobleman, is adverted to by Mr. Wheler, as corroborative evidence of the fidelity of Shakspeare's bust, as a likeness.

An elegant work has just appeared (March, 1824,) from the pen of Mr. Boaden, in which the evidence on which the various representations of Shakspeare claim to be received as authentic portraits, is minutely examined; the following remarks on the "Stratford Bust" are extracted from the section on that subject.

"The first remark that occurs on viewing this bust is, that it presents our Bard in the act of composition, and in his gayest mood. The *vis comica* so brightens his countenance, that it is hardly a stretch of fancy to suppose him in the actual creation of Falstaff himself. Very sure I am, that the figure must long have continued a source of infinite delight to those who had enjoyed his convivial qualities. Among this circle, it is nearly certain the artist himself was to be reckoned. The performance is not too good for a native sculptor. . . . The contour of the head is well given. The lips are very carefully carved; but the eyes appear to me to be of a very poor character; the curves of the lids have no grace—the eyes themselves have no protecting prominences of bone, and the whole of this important feature is tame and superficial. The nose is thin and delicate, like that of the Chandos head; but I am afraid a little curtailed, to allow for an enormous interval between the point of it and the mouth, which is occupied by very solid mustaches, curved and turned up, as objects of some importance in that whiskered age. Yet I must acknowledge, that the distance between the mouth and nose is rather greater than is common, in both the folio head and the Chandos picture. There was perhaps some exaggeration here in the bust: viewed in front, it consequently looks irregular and out of drawing—in profile, this disparity is somewhat recovered.

"From what picture it was taken we are not informed. It was not from the Chandos head—the costume is totally different. It was not from Droeshout's original, for the same reason; and for another, assigned in its proper place. It has been suggested, that it might have had the certain model of a mask taken from the face of the deceased; and on this point, our sculptors express different opinions. However, with all abatements as to the artist's skill, who was neither a Nollekens nor a Chantrey, he most probably had so many means of right information, worked so near the Bard's time, and was so conscious of the importance of his task, that this must always be regarded as a pleasing and faithful, if not a flattering resemblance of the great poet."

The series of engravings given by Mr. Boaden, is to be held as containing, in his opinion, "every thing that on any authority can be called Shakspeare; and they each of them, *alone*, possess very strong evidence of authenticity. Droeshout's print is attested by Ben Jonson, and by his partners in the theatre. The Stratford monument was erected by his

son-in-law, Dr. Hall, and executed probably by Thomas Stanton, who could not but know his person, and probably had some cast to work from. The Chandos picture is traced up to Taylor, the poet's Hamlet, and was, no doubt, painted by Burbage. The head by Cornelius Jansen, is marked by that painter decidedly Shakspeare, and every reasonable presumption assures us that it was painted for Lord Southampton. The head by Marshall seems to have been copied by him from a head by Payne, who reduced that by Droeshout, with some variations in the dress and attitude." What light these portraits throw upon each other, and thus verify the whole, Mr. Boaden has brought most strikingly before the spectator, by shewing the heads as nearly as was practicable, in the same size, and in the same direction: and the rational deduction from a comparison of them, and of the evidence by which they are supported, undoubtedly is, *that they are all authentic portraits of* SHAKSPEARE.

To return from the digression into which we have been led by this interesting subject:—

Between Shakspeare's grave and the north wall are buried the remains of his widow, to whom is the following inscription, engraved on a brass plate affixed to the grave-stone.

" Heere lyeth interred the body of Anne, wife of William Shakespeare, who depted this life the 6th day of Avgv, 1623, being of the age of 67 yeares.

" Vbera, tu mater, tu lac vitamq. dedisti,
Væ mihi; pro tanto munere saxa dabo!
Quam mallem, amoueat lapidem, bonus Angel' ore'
Exeat ut Christi Corpus, imago tua;
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulo mater, et astra petet.

On the opposite side of the Poet's grave are those of several other members of his family: viz. Dr. John Hall, and Susannah his wife, the Poet's eldest daughter, who, as the grave-stone formerly set forth, was " witty above her sex;" he died on the 25th of November, 1635, aged 60, and she on the 11th of July, 1649, aged 66.; and Thomas Nash, Esq., who married Elizabeth their only child, and died on the 4th of April, 1647, aged 53.

There are in the chancel, as well as in the other divisions of this Church, numerous monuments of inferior interest; and throughout the edifice the pavement is covered with the almost obliterated memorials of the dead.

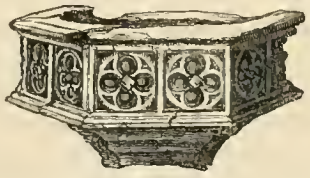
On the northern side of the chancel, just beyond the stalls, is an ornamented door-way, formerly the entrance into the crypt or charnel-house, which, from its style of architecture, the early Norman, appears to have been the most ancient part of the Church It was taken down in 1800, in consequence of its dilapidated condition; and the immense pile of bones it contained was carefully arched over.

The tower rises from four pointed arches, sustained by massive clustered pillars; and contains six musical bells. It was originally crowned by a timber spire, covered with lead, and about forty-two feet in height: this was taken down in 1763, and the present spire of Warwick hewn stone erected in the following year, by an architect from Warwick.

The dimensions of Stratford Church are as follows:—The Nave is 103 feet long, 28 wide, 50 high; Side Aisles, each, 103 long, 20 wide, 25 high; Transept, 94 long, 28 wide, 30 high; Chancel, 66 long, 28 wide, 40 high; Total length, from East to West, 197; Tower, 28 square, 80 high; Spire, 83 high.

The living of Stratford is a discharged Vicarage, valued in the King's Books at 20*l.*

Subjoined is a representation of the remaining part of the ancient Font of Stratford Church, which originally stood in the south aisle, opposite the door, nearly under the second arch of the nave from the west. It has been noticed that the Font now in use was put up at the commencement of the last century, at which period this portion of the ancient one was removed to the residence, in Church Street, of Thomas Paine, the then Parish Clerk, who died in 1747. In this situation it remained until 1823; but having since its removal from the Church been applied to the ignoble purpose of a Water Cistern, until the present owner, Capt. Saunders, of Stratford, obtained possession of it, it had sustained considerable injury: although from the cavities made for receiving an iron brace, or hoop, it appears to have suffered more severely from the destructive hand of fanaticism, at the period of the Civil Wars, when several other ornaments of the Church were mutilated or demolished.—It is conjectured that the Font was set up in the reign of Edward III., when John de Stratford, Archbishop of Canterbury, erected the south aisle in which it was situated; but this mutilated relic (of which the base and shaft are lost) derives greater interest from the probability, if not the certainty, of its having been the Font wherein the Bard of Avon and his family were baptized.



The Church of St. Peter and St. Paul,

MARLBOROUGH, WILTSHIRE;

RECTOR,

THE REV. BARTHOLOMEW BUCKERFIELD, M. A.

The Town of Marlborough, or as it was anciently called, Marleberg, and sometimes Marlebridge, is situated 75 miles west of London, on the great road to Bath and Bristol. The pleasant valley in which it is built is watered by the Kennet, and bounded to the north and west by that extensive tract of land known by the name of the Marlborough Downs, whilst the noble forest of Savernake occupies the south-eastern district. The Town itself is of great antiquity, and is supposed to have been built on or near the site of the Roman station, Cunetio. There are also remains of several religious houses, particularly a priory of the order of St. Augustin, which subsisted before the reign of King John. It was a royal foundation dedicated to St. Margaret. At present Marlborough is a small but flourishing town, containing about 4,000 inhabitants, and divided into two parishes. The churches stand at either extremity of a broad, handsome street, which gives them an imposing appearance. That of St. Mary the Virgin is toward the East. The Church of St. Peter and St. Paul, at the western extremity of the Town, forms a fine termination to the main street, already alluded to. It was probably erected early in the fifteenth century, as we find in the church manuscripts, bearing date from 1555 to 1701, that in the year 1576 it was found necessary to "new buyld the pynnakels of the towre." Now as the pinnacles of this Church are of a very substantial form, and better calculated to withstand the fury of the tempest than such exposed parts frequently are; and as there is every reason to suppose that they were originally built in the same form, we may safely conclude that the original pinnacles did stand, without need of being rebuilt, for a century or more, which will carry back the existence of the Church to at least the beginning of the fifteenth century.

Plate I. The Tower of this Church forms a very beautiful object to the surrounding neighbourhood, from whatever point it may be viewed. It is finely proportioned, and consists of three stories, exclusive of the battlements. The angles are ornamented with graduated octangular turrets, surmounted with pinnacles, each bearing a vane. The whole rises to the height of 116 feet. A staircase to the top is concealed in the south-east turret. The walls are cased with a species of free-

stone, very capable of resisting the attacks of the atmosphere. The Church consists, besides the Tower, of a Nave, with side Aisles, a Chancel, and convenient Vestries; the exterior length is 131 feet, and the breadth 53. There is no appearance of the Church having undergone any material alteration since its first erection, and consequently it preserves much of its original character. The principal entrance to the Church is through a porch on the south side, near the Tower. This may possibly be a later erection than the rest of the building. There were also four other entrances, two of which are walled up, and one on either side of the Chancel is left open.

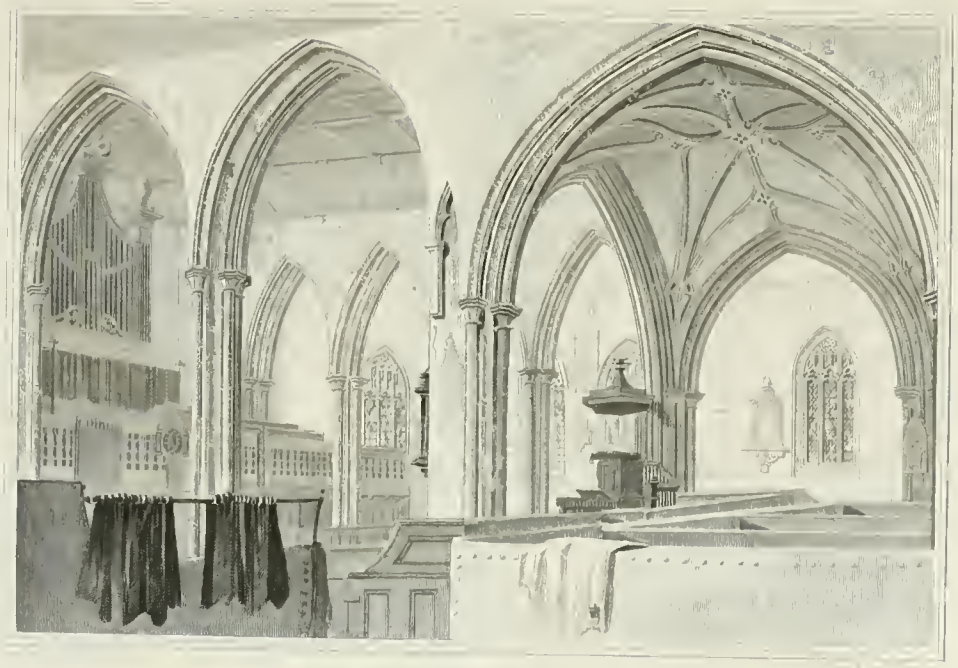
PLATE II.—This View includes a great portion of the Church, comprehending the Nave, Aisles, and part of the Chancel. The internal length, including the Chancel and the old Vestry, is 120 feet; and the breadth, including the Aisles, is 47 ft. 6 in. The Nave, exclusive of the Chancel and old Vestry, is 66 ft. 6 in. long.

The clustered pillars of the Nave, separating it from the Aisles, have a particularly light appearance. They are generally 12 feet distant from each other, though the distance, especially in the south range, is by no means regular, nor are the pillars in the two ranges respectively opposite to each other. The light is admitted through plain but handsome and uniform mullioned windows in the Aisles. The Pulpit, of an octagonal shape, and the Reading-desk, are situated against the first pillar of the Nave, from the Chancel: they are of oak, handsomely carved and panelled. Opposite are the seats of the mayor, justices, and burgesses of the town. The roof of the Nave is ceiled in compartments, ornamented with quatre-foils and other devices, richly gilt, at the intersections. The Chancel is vaulted with stone, as is also the roof of the porch, over which is a small room about nine feet square. In the wall of the north Aisle are appearances of there having been formerly a staircase leading to the rood loft. At the west end of the Nave is a handsome Gallery of oak, which was probably erected as long ago as the year 1625. Above it stands a fine-toned organ, given to the Church in 1820, by the late N. Merriman, Esq.

Amongst the Monuments in this Church the most ancient are the following. One against the north wall of the Chancel to the memory of three children of the Lord Chief Justice Hyde. It represents two small figures kneeling, opposite to each other, with a sort of desk and books between them. On a tablet underneath is the following inscription:

HERE LYE THE BODIES OF TWO SONNES AND A DAVGHTER, OF Sr NICOLAS HYDE, KNIGHT, LO. CHEIFE IVSTICE OF Y^e^ KINGS-BENCH, AND OF Y^e^ LADYE MARYE, HIS WIFE: THAT IS ROBERT, BVRIED 24 IAN^ry^, 1626. FRANCIS, BVRIED 28 IAN^ry^, 1626, ELIZABETH, BVRIED 28 FEBRV^ry^, 1626.

WEE SHALL GOE TO THEM, BVT THEY SHALL NOT RETVRNE TO VS. 2 Sam. 12. 23.



Arms, *azure, a chevron, charged with a mullet gules, between three fusils, or.*

On the wall is also a large marble monument to the memory of one of the Coghills. On the same wall is an inscription for

Ann Savery, daughter of Farewell Perry, M. A. (many years rector of this Parish,) and wife to Servington Savery, A. M. ob. June 5, 1734, æt. 45.

Opposite to this is a large mural monument, of Sienna marble, with white marble tablets, to the memory of several members of the Clavering family, of whom the reverend Robert Clavering, M. A. of Ch. Ch. Oxford, was rector of this parish, and vicar of Preshute.

On the first pillar in the nave on the south side is a marble monument, to

HUMFREDI WALL Gen: Ob. 29, die Jan. Anno Dom. 1719. Ætat. suæ 75.
MARTHA Uxor ejus Ob. Apr. 1698, Ætat. 41. Filia Wilhelmi Tarrant, Gen.
Qui ob. 19 Maij 1681 Ætat. 63. Et Mariæ conjugis ejus Ob. Feb. 1686, Ætat. 62.
Elisabetha etiam uxor ejus 2da Filiæ Thomæ Chamberlayne Armig'. De Oddington in Agro Gloucestrensi Obijt 4o die Nov. 1725, Ætatis 83.

In this Church are also interred the families of Lipyeat, Baylye, Dansie, Westmacott, Dalrymple, Brathwaite, Hawkes, Merriman, Halcomb, Warner, Pinckney, Hancock, &c. &c.

The ground story of the tower has lately been converted into a handsome vestry room, about fourteen feet square, the vaulting of which is ribbed and groined in a style of great beauty.

In the floor is inserted a highly polished black marble slab, of great size, bearing the following inscription in massive letters of brass.

Δ O Ξ A Πατρὶ, καὶ Υἱω, καὶ Πνεῦ. Ἁγίω, Ὡς εν αρχῃ, καὶ νυν, καὶ αει. Αμην.

H. S. J.

IN SPE GLORIÆ IMMORTALIS EXUVIÆ MORTALES

FRAN. FRANCIS UXORIS,
MART. ID. A. D. MDCCLXVII.
VIXIT ANN. LVI.

RIC. FRANCIS, FILII,
MART. KAL. V. A. D. MDCCLXXIX.
VIXIT ANN. XXXIX.

GUL. FRANCIS, MARITI,
DEC. NON. VI.
A. D. MDCCLXXXIV.
VIXIT ANN. LXXVI.

FRAN. FRANCIS, FILIÆ,
KAL. JUN. XVI.
A. D. MDCCCXVI.
VIXIT. ANN. LXIX.

QUIESCANT IN PACE.

L. P.

CAR. FRANCIS. S.

A. D. MDCCCXVII.

Underneath the inscription, which is much admired for its classic elegance, are the arms of Francis, Argent, a chevron between three eagles displayed, gules.

There are several black marble, and other slabs, on which are the impressions of brass figures and inscriptions, but these have long been lost.

Within the communion rail, a black marble slab records the death of the Rev. Edward Cressett, in the following words:—

> Here lies the body of Edward Cressett, M. A. of Oriel Coll. in Oxford, practicer of Physic, who lived a most affectionate son of the Church of England, and bequeathed 160*l.* to be improved to the equal and perpetual benefit of the minister of this church, and the minister of St. Mary's in this Towne, whilst continuing as then by law established, but when otherwise, then to the alms house in the marsh there. He exchanged this life for a better, Aprill 12th, 1693, and in yeare of his age 108.

Marlborough is in the Hundred of Selkleigh, and the diocese and deanery of Sarum. St. Mary's church is a vicarage, valued in the King's books at 10*l.* 9*s.* 10*d.* and is in the patronage of the Dean. St. Peter's is a rectory valued at 12*l.*, and is in the gift of the Bishop.

Dimensions of St. Peter's Church, Marlborough.

	ft.	in.
Height of first story of Tower to the moulding	33	0
Second Do. Do.	25	4
Third Do. Do.	25	4
From thence to top of Battlements	6	0
From Battlements to stone ball of pinnacles	20	0
Of weather-cock, spindles, and copper balls	6	4
Length, whole of Church:		
Interior	120	0
Of Body, exclusive of Chancel, Old Vestry, &c.	66	6
Of Chancel	19	7
Of Old Vestry	26	2
Breadth, whole of Church:		
Interior	47	6
Of Nave	19	6
Of Side Aisles	12	0
Porch, inside, 12ft. 6in. by 9ft.		
Outside east and west	13	2
Ditto, outside side next the Tower, 6ft.; next the Church	12	0
Tower, square of inside ground floor (New Vestry)	14	0
Square of 1st Do. (Belfry)	14	4
Square of 2nd and 3rd Do. clock loft and bell chamber	14	6
Externally there only appear 3 stories.		
Internally there are 4 floors, viz.		
The Ground Floor is the Vestry.		
1st Do. Belfry.		
2nd Do. Clock loft.		
3rd Do. Bell chamber.		

The Church of All Saints,

EVESHAM, WORCESTERSHIRE;

VICAR,

THE REV. H. P. COOPER.

The Vale of Evesham, now so remarkable for its beauty and fertility, was once equally celebrated for the magnificent Abbey, traditionally founded, as early as the year 709, by St. Egwin, for Benedictine monks, and dedicated to the Virgin Mary. All Saints Church, as well as that of St. Lawrence, now in ruins, which stands near it, was originally appropriated to the Abbey, as a subordinate Chapel. The Priest who officiated therein was called a Chaplain, and had the same allowance daily from the Cellar and Buttery, as the rest of the Monks of the Abbey.

The Church stands near an ancient Gateway, within the Cemetery of the two Parishes of All Saints and St. Lawrence, which is a large square planted with trees. The exact date of its erection is not known, but it is mentioned in a deed about 1226. At the west end is an embattled Tower with small pinnacles at the angles, and in a style of architecture which corresponds greatly with that period; it is surmounted by an octagonal spire, terminated with a vane. The Porch, 12 feet by 10, projecting from the base of the Tower, built by Clement Lichfield, Abbot in the reign of Henry VIII, is of very beautiful construction, ornamented with a series of trefoil-headed arches on its exterior, and is adorned with an open worked parapet. The annexed View exhibits the general character of the building, and includes nearly the whole south side of the Church. The pointed windows of the Nave are divided into three trefoil-headed lights, with quatrefoil compartments above; but in the south aisle, or projecting portion seen in the Plate, the windows are larger and more lofty: the lights are here divided by transoms, and the embattled parapet is pierced with small light arches, while the buttresses partake of a more ornamental style of architecture. The body of the Church is nearly 130 feet in length, and its greatest breadth including the north and south aisles, is 73 feet. The Aisles are separated from the body by four Arches of unequal dimensions, those at the east end being nearly double the size of the rest. Against the East wall of the Chancel is a monument to the Rev. John Mitchell, LL.B., vicar of this Church, who died Sept. 9, 1724, æt. 41; Sarah, his wife, and three children. Arms, *party per pale, sable and argent, a chevron*

between two heads erased, counterchanged of the field, Mitchell, impaling *paly of six, argent and gules a bend or.* On the North side of the Chancel is a small monument to Adam Cave, Gent., ob. 18 Oct. 1698, æt. 29, arms, *vert, fretty argent;* and others to the same family.

About the middle of the South Aisle is the sepulchral Chapel of Clement Lichfield, the 55th Abbot of Evesham, who after having endowed his Convent with many elegant ornaments, and useful additions, had the mortification to witness the total demolition of all. He was elected 28th Dec. 1513, and resigned in 1533, in favor of Philip Hawford, who was then created Abbot for the sole purpose of surrendering the Abbey to the crown, which event took place 17th Nov. that same year, when its site was granted by Henry VIII., to Sir Philip Hobby, Kt., for the sum of 891*l.* 10*s.*; and the splendid edifice erected before the reign of Henry III., was soon afterwards demolished, except the handsome Tower erected by Clement Lichfield, which is 117 feet high, and contains a peal of eight bells, there being but one in the Spire of the Church. The Abbot after his resignation retired to Offenham, a country residence of the Abbot's near this place, where it is most probable he died. He is buried in this Chapel built by himself, on the south side of the Church. It is 16 feet by 13 in extent, and of beautiful florid architecture. On the fretted Ceiling are the initals, $\overset{\text{P}}{\text{C}}\,\text{L}$, upon an escutcheon. The Abbot's monument is now defaced, but is described in Habington's MSS. collected in the reign of Charles I., towards a History of the County: " At the entrance of this Chapel, lyeth humbled on the ground, the resemblance of an Abbot, truly great, in leaving the dignity of his high place, and wise, when, foreseeing the storm that overthrew this with other Religious Houses, he struck sail to avoid shipwreck. His resemblance is engraved at the altar, in prayer. On his right hand, *Et in virtute tua judica me.* Below on one side, *Quia in inferno nulla est redemptio.* On the opposite, *Miserere mei Deus, et salva me.* Underneath his feet, an inscription, which was also painted on one of the windows, *Orate pro Anima Domini Clementis Lichfield Sacerdotis, cujus tempore Nova Turris Eveshamensis ædificata est.* He was buried, as appears by the Register book, October 9, 1546."

The North Aisle was formerly called Derby Chapel, and its windows were adorned in stained glass, with the well known cognizance of the Stanleys, as Lords of the Isle of Man; viz. *Gules three armed, legs conjoined argent,* three times repeated, together with the armorial coats of Sudeley, Mortimer, and others, with that of the Abbey of Evesham: *azure, a chain in chevron, with a ring on the dexter and a Horse lock on the sinister, between three mitres or;* all which are now destroyed.

St. Mary's Church,

GREAT MALVERN, WORCESTERSHIRE;

VICAR,

THE REV. HENRY CARD, D.D. F.R.S. F.A.S. F.R.S.L.

On the eastern declivity of the *Malvern Hills*, near the entrance of the valley between the Worcestershire Beacon and North Hill, is situated the healthful and picturesque Village of Great Malvern. The buildings are pleasantly interspersed amidst orchards, gardens, and plantations; and the scenery of the neighbourhood combines, in their happiest union, the romantic, the beautiful, and the sublime. Hygeia presides over its springs; and the lyre of Poesy has frequently been strung in admiration of its varied charms.

But it is not to its situation alone, nor to the delightful prospects which its vicinity affords, that Malvern is indebted for its attractions. The salubrity of its *Wells*, and the interest excited by its Church, which exhibits in its Architecture a very beautiful example of the latest period of the *Pointed Style*, furnish additional sources of healthful pleasure, and mental gratification.

Malvern has long been celebrated in Ecclesiastical History; and the Village itself owes its origin to an *Hermitage*, or Priory, which according to Thomas, who wrote an account of its Antiquities and Church, in Latin, (temp. James I.) was founded here, "in the wild forest," anterior to the Norman Invasion. This establishment was for Seculars; and our author states that Urso D'Abitot, or D'Abtot, a Norman Baron, who possessed considerable estates in this County, was the founder. In this Thomas has been contradicted, there being no mention of D'Abtot's name in either of the two Charters granted to the Priory by King Henry the First. If not the founder, however, it is evident that Urso was a benefactor very soon *after* the Conquest; there being extant a rather curious grant made by him to the Malvern brotherhood, (vide Nash's Hist. of Worcestershire, vol. ii. p. 266, note,) to which, among the witnesses, is 'Athelisa Vicecomitissa,' the Sheriff's Lady, his own wife. That some kind of a religious house was founded here prior to the Conquest, is apparent from a Charter of Henry the

First's, referred to in Dugdale's Monasticon, which mentions that it was endowed by King Edward the Confessor.

A somewhat different account of this foundation has been given in Nash's History, viz. "Before the Conquest, Malvern was a wilderness thick set with trees, and some Monks, who aspired to greater sanctity, retired [thither] from the Priory of Worcester, and became Hermits. The enthusiasm spread so rapidly that their number soon increased to three hundred; when, forming themselves into a Society, they agreed to live according to the Order of St. Benedict, and elected Aldwin, one of their company, to be Superior." Nash refers to William of Malmsbury, as his authority for this statement; but in respect to the number of brethren congregated under Aldwin, or Aldewine, he is incorrect; Malmsbury's words being,—'Usque ad *tri*cenarium numerum,' that is, thirty, and not *tre*cenarium, or three hundred. He was probably misled by Habyngton, the author of an account of this Priory, which was dedicated to Queen Elizabeth, and printed in 1596; and in which Habyngdon has fallen into the same mistake.

In the "*Annal. Wigornienses*," Aldwin is expressly called the *founder*, from the circumstance, as Habyngton rationally conjectures, of his having "begged of the charity of others, as much as perfected this foundation." He appears to have been one of the Anchorites at Malvern;—and about the year 1083, he was persuaded by St. Wolstan, Bishop of Worcester, to become a Benedictine Monk, instead of making a pilgrimage to Jerusalem, as he had previously intended, with assurances that his place at Malvern would be wonderfully favoured by God: these assurances he is said to have lived to see fulfilled in a very considerable degree; the benefactions which he obtained by his zeal having enabled him to found a Priory and Church for thirty monks, in honour of the Virgin Mary. One of the principal benefactors was Gislebertus Crispinus, Abbot of Westminster, who, with the consent of his Convent, assigned several estates and manors to the new foundation; stipulating, as it should seem, that the future patronage of the Priory should belong to his own establishment: hence the Abbots of Westminster always claimed the approval and confirmation of the Priors of Malvern; though it was not without many disputes that they maintained their privileges. Malvern, therefore, was regarded as a subordinate Cell to the Abbey Church; and the Dean and Chapter of Westminster have lands in its vicinity at the present time.

Henry the First was a considerable donor to this Priory; besides confirming all former grants by his Charter, dated in 1127, he bestowed various lands upon its inmates. In 1159, William Burdett gave to God, and St. Mary of Malvern, all the land he had in Aucott in Warwickshire, with the mill, &c. and other possessions, for the foundation of a Cell for four monks. Another Cell, subordinate to Malvern, was afterwards founded at Brockbury, in the parish of Colwall, in Herefordshire.

Bishop Latimer, about the period of the dissolution, petitioned that two or three religious houses in each county, and in particular, that of Great Malvern, might remain, and their revenues be applied to the purposes of education; but this was overruled by the cupidity of Henry the Eighth's counsellors. When the Priory was dissolved, the value of its possessions was estimated, according to Dugdale, at 308*l.* 1*s.* 5¼*d.*; and according to Speed, at 375*l.* 0*s.* 6*d.* In the thirty-sixth of Henry VIII., the Priory demesne was granted to William Pinnock, who transferred it to John Knotesford, Sergeant at Arms, by whose descendants it was sold to James Oliver, of the city of Worcester, about the year 1774. Queen Elizabeth, in her thirty-first year, granted to Richard Braythewayte, and Roger Bromley, and their heirs, all the tythes of lambs, pigs, calves, eggs, hemp, and flax, and the oblations of the Parish, and of the Chappel of St. Leonard, on condition of their paying 8*l.* yearly to the Vicar, and 8*s.* 2*d.* to the archdeacon of Worcester, "in respect of a synodal and procuration, issuing out of the said tythes." The Priory Gateway still remains in tolerable preservation; together with an ancient and somewhat curious wooden edifice, supposed to have been the Refectory and Audit Hall, which has been converted into a barn with stabling.

The CHURCH is a large and spacious structure, built in the form of a cross, and having a lofty tower rising from the intersection of the nave and transept. Formerly, two Chapels were attached to it, which have been destroyed; viz. one at the east end, consecrated to the Virgin Mary; and another on the south side. After the conveyance of the Priory demesne to John Knotesford, Esq., as mentioned above, this edifice was purchased from him by the inhabitants of Malvern for 200*l.*, and made parochial. The Patron of the Living is Edward Foley, Esq., of Stoke Edith Park, in Herefordshire.

The more ancient parts of this fabric, which are principally confined to the massive columns and arches of the nave, are of early Norman architecture; but the rest of the building is in the pointed style of Henry the Seventh's time. That munificent Patron of the arts, Sir Reginald Bray, K. G., who was a native of St. John's, Worcester, was the architect; and under his superintendance the Church assumed that appearance and character which have rendered it the admiration of every person conversant in elegant design, and ingenious workmanship. Sir Reginald's great abilities, and his zealous attachment to the Lancastrian cause, occasioned him to enjoy the entire friendship of his Sovereign; and Henry himself, his Queen, and his family, are reported to have assisted him in renovating and embellishing this interesting pile. The painted and stained glass that formerly adorned the windows, and of which many beautiful specimens still remain, though greatly misplaced and mutilated, are, in particular, stated to have been executed at the charge of those illustrious personages.

During the lapse of centuries, and through the culpable neglect of those who ought to have attended to its preservation, this Church be-

came greatly dilapidated; so much so, indeed, that about the year 1788, it is described as being in such a ruinous state, "that it could not be used with either convenience or safety; the roof, when it rained, admitting much water; the seats being mouldy and decayed; the walls and floor dreadfully damp, (for some parts of the Church were subject to be flooded,) and the ivy allowed to pierce through the broken windows, and cover a large portion of the east end of the fabric." In this forlorn state it continued till about the years 1812 and 1813, when the roof and ceiling were repaired, and the ivy entirely cut away; the expenses being defrayed by a subscription principally raised among the nobility and gentry of the surrounding country. Much, however, yet remained to be done; when in a propitious hour, in 1815, the Rev. Dr. Card was inducted to this Vicarage; and that gentleman immediately directed his attention to the repairs which were still requisite. Through his activity and zeal, a further subscription was obtained; and the Church, within three years afterwards, was placed in that complete state of reparation and improvement in which it now appears.

From many points of view this structure is seen to great advantage, and particularly from the north, as represented in Plate I. The tower, which rises to the elevation of 124 feet, is finely ornamented with a pierced battlement, and corresponding pinnacles, which are rather peculiarly designed, as may be seen in the engraving. Elegant tracery adorns the windows; and the open-work of the embattlements westward from the transept, gives an agreeable lightness to the upper part of the walls. On the north side, there is a considerable descent to the Church, from the irregularity of the ground. In the tower are six bells and a set of chimes.

The interior has a neat and impressive character: its length is 173 feet, and its breadth 63 feet; the height of the nave is 63 feet. When the sun's rays are beheld streaming through the rich tints of its coloured glass, the effect is very fine. The nave is neatly pewed; and in a handsome gallery near the entrance in the north-aisle is a good organ. On the front of the gallery are the arms of her late royal highness the Princess Charlotte of Wales, together with those of his serene highness Prince Leopold, her husband. The pews of Earl Beauchamp and Edward Foley, Esq. are respectively ornamented, in front, with their armorial bearings. On each side the chancel, are placed the ancient stalls of the monks, the under parts, or *sub-sella*, of which exhibit various grotesque and other carvings in basso-relievo. Among them are the following subjects; which have been rudely etched by the late John Carter, in the second Volume of his "Ancient Sculpture and Painting." —1. A Man on his death-bed, with a Priest at his head and a Doctor at his feet, to whom he is offering bags of wealth to secure their aid. 2. A Monk driving away the Devil, by propelling wind into his fundament with a pair of bellows. 3. A Gardener holding a staff and garden-hook with plants, &c. by his side. 4. A Man with a basket of fruit on his right arm: in his left hand he holds up a pine. 5. A Male figure sus-

taining a large goblet in each hand; probably meant as an emblem of gluttony, his belly appearing to swag on the table before him, upon which are remains of a repast. 6. An Angel playing on a cittern.

The altar-piece consists of an entablature supported by columns of the Ionic order, in the pannels between which, the Lord's Prayer, the Creed, and the Commandments are neatly painted. Near it, on each side, are ranged a number of the curiously inscribed *Tiles*, which formed a part of the pavement of the ancient Church, intermixed with others on which the armorial bearings of divers benefactors were represented. Each tile is about five inches and a quarter square, in superficial extent; and nearly an inch and a half in thickness. They are mostly of a dark red, or brown colour: the arms and letters have been impressed on them when soft, and the indents afterwards filled up with a different coloured clay; as orange, &c. The inscription on the greater number of the tiles is as follows:

Thenke . mon . þi . liffe .
mai . not . eu . endure .
þat. þow . dost. þi. self.
of . þat . þow . art . sure .
but . þat . þow . gevist .
un . to . þi . sectur . cure .
and . eu . hit . availe . þe .
hit . is . but . aventure .

When divested of its obsolete orthography, this inscription might be rendered thus:—Think, man! thy life will not endure for ever. What thou dost thyself, of that thou art certain; but what thou leavest to thy executors' care, it is but a chance that it will ever avail thee.—Another tile of the same kind is fixed against the large column on the north side, near the entrance to the chancel; and various others, collected from different parts of the floor during the late repairs, have been used for facing a low semicircular wall at the east end of the Church. Among the armorial bearings on these tiles were those of Edward the Confessor, and of many ancient baronial families; particularly Bohun, Earl of Northampton; Beauchamp, Earl of Warwick; Mortimer, Earl of March; Clare, Earl of Gloucester; and Beauchamp, of Powick. According to Nash, the date of the tiles about the choir, is 1463; viz. 36th of Henry the Sixth.

Most, if not all of the windows of this edifice were very richly embellished with painted glass, on which numerous subjects from Scripture were depicted; and likewise the effigies of benefactors with their arms on their surcoats. Though much of it has been destroyed, from culpable neglect, and wilful devastation, there is still sufficient remaining to attest its original splendour; but the different series of historical representations are in every instance incomplete; and only a few of the portraits now exist.

In the sixteen lower compartments of the great east window, were the principal events of our Saviour's life and passion; but nearly the whole has been broken; and the remaining fragments are so confusedly misplaced that no subject can be traced. In the upper divisions are the twelve Apostles, with other figures. This window is shewn in Plate III., the view being taken from the north side of the Church, near the entrance of the transept.

In the third window from the east, on the north side, are the arms of Westminster Abbey; together with several transactions of the Monk Aldwin, relating to his procuring Letters Patent for the foundation of this Church from Pope Gregory the Seventh and William the Conqueror. In the fourth window, the Crucifixion is represented in three divisions: in the centre is Jesus upon the cross, on the right is St. John the Evangelist and the Virgin Mary, and on the left, the Centurion speaking to his soldiers. In the fifth window is a seraph, a cherub, and an arch-angel: several figures were removed from this part into the west window, when the latter was glazed during the recent improvements. In the ninth window is St. Peter, but greatly mutilated.

In the great west window was originally a representation of the Day of Judgment, said to have been "not inferior to the paintings of Michael Angelo." The whole however was demolished by unruly boys, who, whilst the Church remained in its dilapidated state, were wilfully suffered to throw stones at the various figures thereon delineated. Under the directions of the present Vicar, aided by a benefaction of 50*l.* from the late Princess Charlotte of Wales, and Prince Leopold, her consort, this window has been again resplendently filled with painted glass, brought from less observable situations in other parts of the Church. The principal recognized figures are St. Lawrence and St. George, the others are Popes, Bishops, Saints, &c.

In the fourth window from the east, on the south side, are twelve Scriptural subjects, commencing with the Creation, and ending with the infancy of Cain, viz. 1. The Almighty forming the earth out of a chaos of confused atoms. 2. God creating the moon and the stars. 3, 4, and 5. God creating the plants, the fowls of the air, and the trees and beasts of the field. 6. God creating Man out of the dust of the ground. 7. Adam in a deep sleep, and God taking a rib from his left side to create Woman. 8. God leading Adam and Eve into Paradise. 9. Adam and Eve eating the forbidden fruit. 10. Adam and Eve hiding themselves among the trees in the garden. 11. The Angel of the Lord expelling Adam and Eve from Paradise. 12. Adam tilling the ground, and Eve with Cain upon her knee.

In the fifth window was the history of Noah, but the only subjects not utterly mutilated, are these:—the Almighty appearing to Noah, and commanding him to build an Ark; and Noah sending out the Dove to see if the Deluge had subsided. In the sixth window were the stories of Abraham and Isaac, but the only events now intelligible are as follow:

Drawn by J.P. Neale

Engraved by J. Le Keux

GREAT MALVERN CHURCH.

Pl

—God appearing to Abraham; Abraham taking Sarah to wife; Abraham putting out Hagar, the bondwoman; Abraham journeying to Mount Moriah; and Isaac sending Esau for venison. In the seventh window was the history of Joseph, but no more than two subjects are now distinguishable, viz.—Joseph's dream, that the sun, moon, and stars, were making obeisance to him; and Joseph sold by his brethren to the Midianites. The eighth window was occupied with various subjects from the history of the Israelites, but nothing intelligible can now be traced.

The north end of the transept, (which is delineated in Plate II,) opens from the chancel by a high pointed arch, having numerous mouldings rising from light shafts: at the sides are various compartments of handsome panneling. The large window in *Jesus Chapel*, which forms the extremity of the transept, exhibits some elegant remains of the painted glass with which it was once filled. Several of the compartments were blown out in the time of James the First, when much was broken, and the rest was never properly replaced. In the upper large compartments were represented in a circle, (the traces of which may still be seen, as shewn in the accompanying print,) the Father, Son, and Holy Ghost, placing a crown on the head of the Virgin Mary: around them were the angelic choirs praising God on various instruments. In one of the upper divisions to the right of the circle, is the Offering of the Magi; and, on the the left of it, are Adam and Eve praying in the midst of the Infernal spirits, with our Saviour taking the hand of Adam to lead him forth. In other divisions, were, formerly, Christ received into Heaven, and St. Michael combating with Satan.

Besides the above, there were also the figures of Henry the Seventh armed and crowned; Elizabeth his Queen; the Princes Arthur and Henry, their sons; Sir Reginald Bray, K.G.; Sir John Savage, and Thomas Lovell, Esq.; all of whom were Henry's privy-counsellors. The figures of Prince Henry and Sir Reginald Bray alone remain perfect; there is likewise the lower part of that of the Queen, but in a reversed position. They were all on their knees, praying; and under them was this inscription: *Orate pro bono statu nobilissimi et excellentissimi regis Henrici Septimi et Elizabethæ reginæ ac domini Arthuri principis filii eorundem, nec non predilectissime consortis sue et suorum trium militum.*

Prince Henry is represented under a canopy of state richly ornamented with flowing drapery, diversely embroidered. He is kneeling on two cushions, tasselled, placed on a ground of small squares, chequered black and yellow. Before him, on a desk or table, covered with tapestry, is an open book, on a cushion fringed and tasselled: on the book lies a sceptre. He wears a shirt of mail, but is otherwise in compleat plate armour, except an helmet. On the breast of his surcoat, are the arms of France and England, quarterly; and the same arms are on his right shoulder: round his neck is a file of three points, argent.

On his head is an open coronet; from which his hair descends in long ringlets. The scabbard of his sword is much ornamented. His spurs are very long; but the points of the rowels are short. The canopy is surrounded by angels, sounding musical instruments, as sackbuts, bagpipes, and citterns played on by a small stick, or plectrum.

Sir Reginald Bray is kneeling on a crimson cushion, under a very rich Gothic canopy, or tabernacle, within a niche; the latter is variously ornamented in compartments of a screen-like appearance, blue, yellow, and crimson. He is in plate armour, and a shirt of mail, but without his helmet. His sword has a richly wrought scabbard, but it is not so long as that of Prince Henry: the rowels of his spurs have long points. Before him, on a desk and cushion, fringed and tasselled, is an open book: the cushion is embroidered with his name, in Latin. On the breast and shoulder of his surcoat, are his arms, viz. arg. a chevr. betw. three eagles' legs, sab. erased *à la cuisse*, Gu. At his back is a richly-wrought shrine, or reliquary.

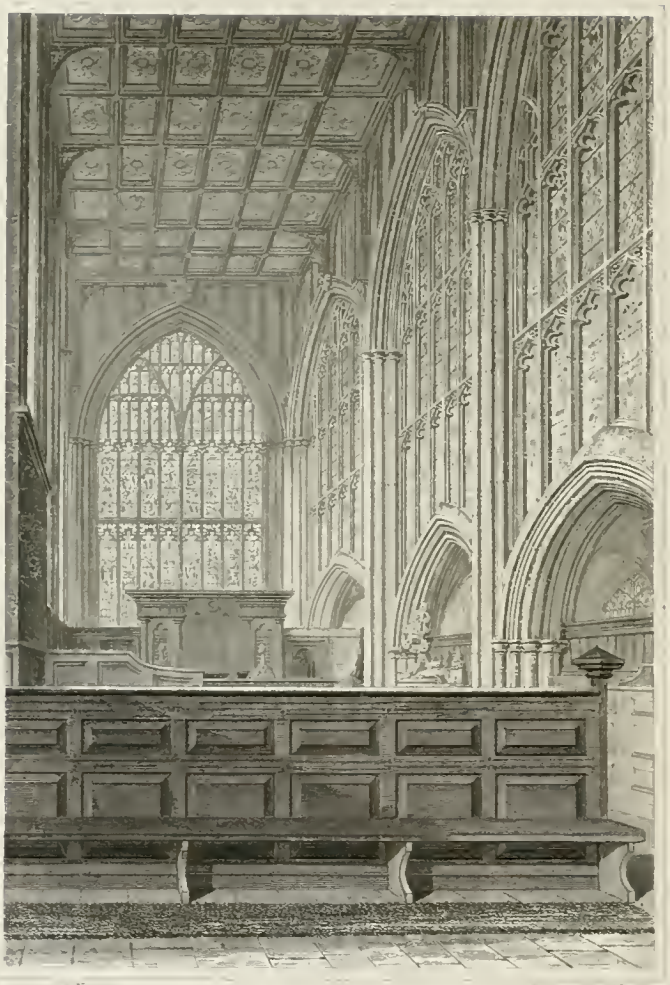
Each of the above paintings is three feet two inches in height: they were engraved by Strutt, for his "Manners, Customs," &c., but that of Prince Henry is erroneously called Henry the Seventh. They have been engraved also by the late John Carter, who made drawings from them on the spot, in the year 1788: his engravings, coloured like the originals, were published in the second volume of his "Ancient Sculpture and Painting." The Nativity, the Marriage of Canaan, and Christ sitting among the Doctors in the Temple, are also included in this window; together with other confused pieces now unintelligible.

The west window of this Chapel, which consists of nine divisions, contains the finest paintings in the Church, with the exception of the two figures just described. They are all entire, and include among others, the following subjects; the Salutation of Elizabeth; the Visitation of the Angel to Mary; the Nativity; the Presentation in the Temple; the Blind restored to Sight; the Resurrection of Lazarus; the Multitude following our Saviour; and the Last Supper.

In the Vicar's Chapel at the east end of the north aisle, is a small window, which in the year 1820, was elegantly filled up with painted and stained glass; on which is depicted the arms of forty-six benefactors to the recent repairs of this Church: below the window is this inscription:—

> Stranger, thou beholdest here the Armorial bearings of those who chiefly aided the Vicar, Henry Card, in restoring the interior of this venerable fabric; and having done this pious deed, they further consented to his wishes of placing their Arms in this window, as commemorative of it. A. D. 1820.

Among the few remarkable monuments in this structure there is one of unquestionable antiquity, but the person whom it represents is unknown. It is a mutilated statue of a *Knight*, now placed in a recess at the north end of Jesus Chapel, whither it was removed, at the com-



mencement of the late repairs, from a low and simple tomb, or pedestal, in the south aisle. Carter, who states that no similar figure had ever fallen under his observation, describes it as being arrayed in mail armour of the Conqueror's time, having a long surcoat over it. The right hand is armed with a battle-axe; the left holds a circular shield, or target, and from under it hangs a sword. The feet have been broken off above the ankles. In another recess in the same Chapel, is an inscribed stone, of a coffin-like form, in memory of Prior *Walcher*, who succeeded Aldwin in the government of this monastery: it was dug up in May, 1711, in the Priory garden, about three feet from the church-wall. The inscription is in monkish rhyme, as follows:—

Philosophvs dignvs bonvs Astrologvs, Lotheringvs,
Vir pivs ac hvmilis, monachvs, Prior hvivs ovilis,
Hic jacet in cista, Geometricvs ac Abacista,
Doctor Walchervs; flet, plebs, dolet vndiqve clervs;
Hvic lvx prima mori dedit Octobris seniori;
Vivat vt in cœlis exoret qvis qve fidelis. MCXXXV.

The monument shewn in Plate III., on the south side of the chancel, is that of *John Knotesford*, Esq., who was the proprietor of this Church and its demesne, in Queen Elizabeth's reign, as mentioned above. He is represented by a recumbent figure, in plate armour: at his side is the effigy of his lady, and at their feet is Anne, their eldest of five daughters, by whom this monument was erected: he died on the 23d of November, 1599. Various slabs for the ancient family of Lygon, &c. and mural tablets for more recent interments, are included in the remaining sepulchral memorials. In the wall of the south aisle is an enriched circular arch, which some have supposed to have been a confessional, but it is probably nothing more than a recess once occupied by an ancient tomb.

In the north transept are two inscribed tables, stating the names of the benefactors, &c. (with the sums they respectively gave,) of those who contributed to the late repairs: the totals, from the year 1809 to 1818, amounted to 2,688*l.* 17*s.*

Gervase of Canterbury, in his MS. Chronicle, as quoted in Tanner's Notitia, mentions this Church as dedicated to St. Michael as well as to the Virgin; it is likewise called St. Michael Malvern, in an original charter preserved in the British Museum, referred to by the editors of the new edition of Dugdale's Monasticon.

The old Parish Church was dedicated to St. Thomas the Apostle, and stood not far from the present Church, at the north-west angle of the Church-yard. It was ninety feet in length, thirty-six in width; and had one small Chapel to the south.

Although Great Malvern was a cell to the Abbey of Westminster, the Prior and Convent appear to have acted, in the management of their estates, &c. as an independent corporation.

"In ancient time," remarks Madox, in the Dissertation on Ancient Charters and Instruments prefixed to his Formulare Anglicanum, "some

Demises were made, which appear pretty singular. Thus *Herbert*, Abbat of Westminster, granted to the Monks of *Malvern, Manerium de Powicâ ad Firmam, pro* xxiiii. *libris per annum; Hæc pecunia per* iiii *terminos reddenda est, scilicet, &c.; Et tamdiu tencant, quamdiu obedientes fuerint et subjecti* [*nostræ*] *Matri Ecclesiæ, et de hâc obedientiâ fideliter servierint; Et illas Consuetudines habeat Abbas, in eodem Manerio, quas habet in omnibus aliis Maneriis quæ similitèr sunt ad Firmam.* Ex. Orig. Cyrogr. in archiv. S. Petri Westm."

According to the population Act of 1821, the Parish of Great Malvern contained 313 houses: the number of inhabitants was 1,563; of whom 750 were males, and 818 females.

St. Giles's Church,

LITTLE MALVERN, WORCESTERSHIRE.

PERPETUAL CURATE,

THE REV. EDWARD WOODYATT, B. A.

Little Malvern, a small Village about three miles southward from Great Malvern, is situated on a woody slope near the entrance of an extensive recess or hollow, in the range of hills of which the Herefordshire Beacon forms such a conspicuous object. According to the return made to the Privy Council by Bishop Sandys, in the reign of Queen Elizabeth, this parish contained thirty-seven families, but at the present time there are fifteen only. The number of inhabitants, as taken under the Population Act of 1821, was sixty-seven; viz. thirty-three males and thirty-four females, most of whom are employed in agriculture.

In the Anglo-Norman times, this district was little otherwise than an umbrageous wilderness, well calculated for privacy and seclusion. Here, therefore, about the year 1171, two brothers, named Joceline and Edred, founded a small Benedictine Priory, for themselves and a few other monks who had separated from the Priory at Worcester, to which this cell became subordinate. The new establishment was dedicated to St. Giles, and it continued till the dissolution of the lesser monasteries in 1538, at which period it contained a prior and seven monks. Its possessions, which were valued at 98*l.* per annum, were afterwards granted to Richard Andrews and Nicholas Temple.

The present Church, which is that which belonged to the Priory, was built on the site of the more ancient edifice about the year 1482, temp. Hen. VII., by the influence of that celebrated prelate and architect, John Alcocke, Bishop of Worcester. It was originally constructed in the form of a cross, having an embattled tower rising from the centre; but the transept has long been in ruins and partly destroyed, and the other divisions of the building are much dilapidated. From several points of view it forms a picturesque and striking object, particularly when its pointed windows and rich tracery are seen in combination with the mantling ivy that has been suffered to overspread a portion of the exterior walls. In descending the hilly road from Ledbury, the eye glances over the Tower of the Church, (which appears to rise from thick woods), and penetrates into Gloucestershire, the intermediate country being finely variegated. The variety of ground and scenery comprehended in this prospect, renders it exceedingly interesting. Cottle has thus noticed the Church in his Poem on *Malvern Hills:*

Just peeping from a woody covert near
The Lesser Malvern stands. Sequestered Church!
The spot around thee speaks of quietness.
Down at the mountain's base thou long hast brav'd
The vernal tempest and December's storms;
Yet at this tranquil time most fair thou art.
The aged oaks around, and towering elms,
In wild luxuriance spread their stately limbs;
And true to friendship, ward each angry blast,
That, howling through the valley, sweeps along
To thy dark battlements.

On each side of the upper division of the Tower is a handsome window, separated into two lights by a mullion, and having a quatrefoil and other tracery near the apex. The adjoining walls are wrought into tracery, displaying some bold overhanging mouldings. It seems probable, from its appearance, that the present roof is far more modern than the other parts of the building.

The interior of the Church (vide Plate II.) is plain and uninviting, although indications of former splendor still remain in its vestiges of painted glass and armorial blazonry. Some rude seats, with a few pews, or rather boxes, in the nave, and some old stalls on each side the chancel, are the inadequate accommodations for its numerous congregation during divine service. A wooden screen, that has been perforated in the Gothic style, in compartments, but is now much broken, separates the nave from the chancel. Nearly over it, extending from wall to wall, is a beautifully-carved beam, exhibiting foliage, finely relieved and under-cut. In an angle near the stalls on the north side, is a grotesque carving. The east window is ornamented with very elegant tracery, dividing it into numerous lights, the principal of which are trefoil-headed: quatrefoils and other forms complete the design. In the upper divisions are several armorial shields in stained glass; and in the lower compartments are the remains of some figures, which are stated to have been portraits of the Queen and part of the family of Edward the Fourth. In the pavement are several wrought tiles, on one or two of which the same inscription may be traced as that already given in the account of Great Malvern Church. The Font, which is of stone, and of an octagonal form, stands among the pews on the north side of the nave.

The sepulchral memorials are principally confined to a few mural tablets of little importance; but there were formerly some monuments here of considerable antiquity. Habyngdon says, that in his time (viz. Queen Elizabeth's reign) "there lay in the south aisle a Knight, or crusader, all armed saving his face, his right hand on his sword, and his legs crossed: on his right hand lay his Lady, with her arms crossed." He imagined this latter position to indicate that the lady had accompanied her husband, in his military-religious pilgrimage to the Holy Land.

The Church is a perpetual curacy. The living is in the gift of Mrs. Wakeman, of Little Malvern, who is a Roman Catholic, and therefore incapable of presenting; she has, however, the nomination to the living, and the presentation is made by the Right Hon. the Earl Somers.

Drawn by J.P.Neale

Engraved by H. Le Keux

LITTLE MALVERN CHURCH

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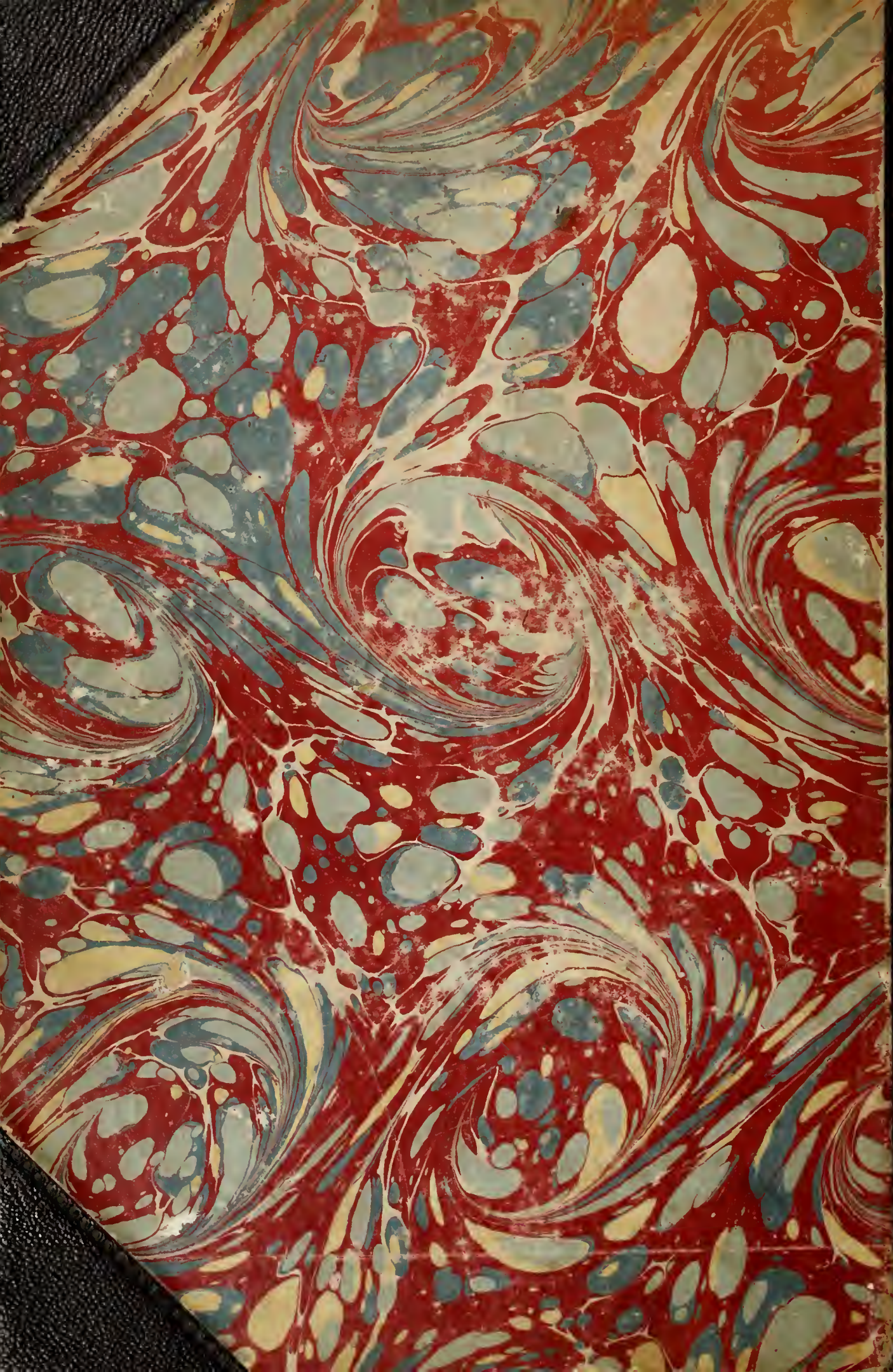
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